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A primer of advertising

New York

1930

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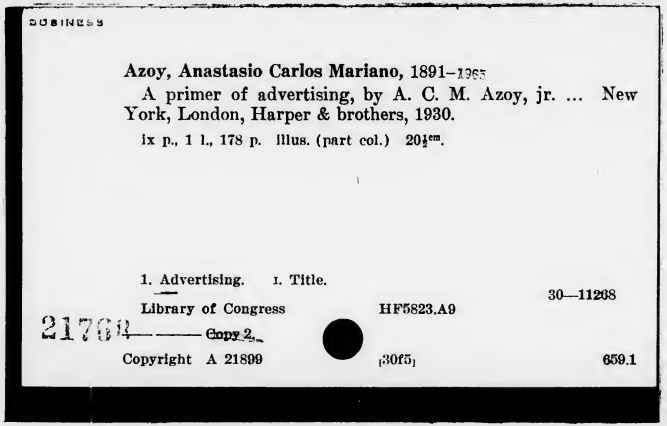
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A Primer of Advertising

A PRIMER *of* Advertising

BY

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NEW YORK LONDON
HARPER & BROTHERS PUBLISHERS
1930

Business

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To

W. S–T.
L. C. P.
R. S. D.
F. R. C.

From whose sympathetic tutelage came the understanding that made it possible, this book is dedicated

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PREFACE

WRITING a book for the advertising profession may be classed with the proverbially useless labor that is expended by those well-meaning but mistaken optimists who carry coals to Newcastle. Advertising people each day have more intimate contacts with the problems of their fields of endeavor than any book could teach them in a year.

But this book is not for advertising people. Rather, it is intended as a first stepping-stone for those who want to become advertising people as well as for those who don't want to, but would like to know something of what advertising is all about.

If it can serve to give the beginner a basic knowledge of advertising's essential fundamentals from which he can get a good start toward the attainment of whatever he hopes for from advertising, the author will feel that his purpose is accomplished.

A. C. M. AZOY, JR.

New York,
1930

A Primer of Advertising

Chapter I

BY WAY OF INTRODUCTION

"What is advertising?"

We ask the question here because so many people who "are interested in the advertising game" and "want to break into advertising" have never asked it, even of themselves, and have later suffered severe attacks of heartburn in consequence. These neophytes think they already know what advertising is; they always read all the advertising sections of the magazines and newspapers, and it is obvious that a good advertisement is merely what you get when you join a good illustration to a piece of good text matter.

The method of achieving this cooperation is extremely hazy in the mind of the apprentice; usually there is a vague concept of some sort of Elysium where lucky mortals engage in a species of gay mental necromancy that somehow produces the finished advertisements you see in the papers.

That, to put it mildly, is not an adequate conception. Perhaps the pages here following will explain the rifts in the rosy cloud of imagination and at the same time indicate that though the cloud does have these few unavoidable rifts, it makes up for them by having a silver lining.

"Advertising" probably gives its own best explanation of itself when we consider that it is derived from the ancient Latin word "adverto," meaning, "turn attention to."

There are almost as many definitions of advertising as there are advertising people to make them; rather than worry over theoretical ideas as to what advertising *is,* perhaps it would be more to the point for us to consider the practical question of what advertising can and does *do.*

Advertising *sells.* Directly, indirectly, with 24-sheet billboards or through the subtle influence exercised by a crafty press agent, advertising's one reason for being is to sell its product to the public. That product may be a 99-44/100 pure cake of soap that floats in water, or the idea that John D. Rockefeller is not really the ogreish head of a great soulless corporation he was once popularly considered,

but actually is a kindly old gentleman who plays golf with anyone he chances to meet on the links and gives new dimes to colored caddies.

Many people seem to consider that advertising is something comparatively new, but in the British museum is a piece of papyrus containing an advertisement offering a reward for a runaway slave, dating back to 1100 B.C.

Tracing advertising's lineage further down towards us, we find the street criers of the English guilds directly in the line of succession that finally resulted in the first printed advertisements in England in the seventeenth century.

Most of these, of course, were merely what we would now consider classified notices of rewards, help wanted, etc., but occasionally a portent would appear of the real merchandising force that advertising was destined to become. In fact, here is one example of copy culled from the files of 1600 that for frank and genial naïveté might well carry a modern date line:

> This space was sold to J. Carter the Dentist, but as his business is sufficiently brisk already, he declines to use it.

From the English *Publick Advertiser* of 1657 comes what was probably considered at the time "one of those fake patent medicine advertisements":

> In Bartholomew Lane, on the Backside of the old Exchange the drink called Coffee which is a very wholesome and physical drink having many excellent virtues, closes the orifice of the stomach, fortifies the heat within, helpeth digestion, quickeneth the spirit, maketh the heart lightsome, is good against eyesores, coughs, colds, rheumatism, consumption, headache, dropsie, gout, scurvy, King's evil and many others, is to be sold both in the morning and at 3 of the clock in the afternoon.

Of course, with the spread of printing in the American colonies, our early papers began to follow their English prototypes, and in 1741 the forward-looking Benjamin Franklin published the first advertisement on this side of the ocean. It appeared in his *General Magazine,* and read as follows:

> There if a ferry kept over Potomac by the subſcriber, being the Poſt Road and much the nigheſt way from Annapolis to Winſburg, where all gentlemen may depend on a ready paſſage in a good new boat with able hands—

Richard Brett, Deputy Poſtmaſter at Potomac.

And there the spirit of American advertising rested until after the Civil War. Such paid publicity as appeared was all of the same uninspired, provincial variety until Robert Bonner came along.

Mr. Bonner was famous for two reasons: he owned the champion trotter *Maud S.,* and he owned the New York *Ledger.* The former was a distinct asset to him, but the latter bid fair to become a liability due to its lack of circulation. So with a pioneering instinct worthy of a better cause—for the *Ledger* was nothing compared to its rivals, the *Sun, Tribune, Herald* and *Journal*—Mr. Bonner proceeded to make his public "*Ledger*-conscious." He bought full pages in the other papers and he used full pages in his own in a campaign replete with showmanship to announce the various "feature contributors" to his columns. You can see the same sort of thing being used today whenever a famous cartoonist, comic strip character or dramatic critic changes managing editors. But then it was all new and had no competition,

and the returns were as near 100 per cent as the most avid advertiser could ask.

With such an example of what real advertising could do, it might be supposed that others would quickly follow Mr. Bonner's lead—but nobody did! Advertising was still looked upon by the public with the same contempt as acting; it was not quite respectable. (In justice to the public, it might be added that the activities of another advertiser of the same period, one P. T. Barnum, may have given the public cause to swallow publicity pills with bad grace.) And so this one of all the new country's new industries remained static, and no one seemed to think it would ever do anything else. In fact, one learned gentleman delivered himself of the opinion that "the trade of advertising is now so near to perfection that it is not easy to propose any improvement." But then, an executive of the Patent Office resigned in 1833 because he knew that there could be nothing new invented, and he didn't want to draw a salary under false pretenses!

Yet as the country grew, business grew with it, and advertising was inevitably drawn in to help ease the growing pains. Towards the lat-

ter part of the nineteenth century *Scribner's Magazine* was carrying a few advertisements and finally the late J. Walter Thompson, founder of the great agency of that name, succeeded in persuading other magazines to accept advertisements. Advertising had really gotten a start, though not a good one. With a shrewdness characteristic of them, the patent medicine manufacturers had suddenly seized upon this sleeping giant of the graphic arts, and set it to work for them. Newspapers, magazines, fence rails, country barns, almanacs—all began to blurb and blare the claims of these cure-alls, with the inevitable result that the more they advertised the more money they made.

And of course patent medicines were not for long the only offenders. Emboldened by the success of the quack nostrums, other "gold brick" schemes were launched on the unsuspecting public via the advertising sections of publications. Steel engravings of George Washington were offered for 10 cents—and the buyers received a 2-cent stamp, which of course was a portrait of the first president and was printed from a steel die. A complete sewing machine could be had for a quarter, and the

gullible purchasers were sent a needle and a length of thread.

But just as the clamor of this publicity must have reached to high heaven, so did the bad odor surrounding the fraudulent testimonials and virtuous protestations of worth, and publishers began to feel worried. Here and there, periodicals started to refuse patent medicine advertising (Edward Bok of the *Ladies' Home Journal* was the leader in this movement) but it remained for *Printers' Ink*, the first trade paper of the allied printing interests, to launch a concerted attack on the forces of dishonest advertising in general.

This magazine evolved, in 1911, what has since come to be known as the "Printers' Ink model statute," which made it a criminal misdemeanor to publish, or cause to be published, any fraudulent advertisement, knowingly or unknowingly. This statute was offered to state legislatures and many at once placed it upon their state statute books in its original form, while others did so with modified versions.

Such a law had teeth in it, and after a few quack concerns had been severely bitten by it they decided to keep out of its way, and Amer-

ican advertising took a new lease on life. The Post Office law against using the mails to defraud also helped, and in 1912 the American Association of Advertising Agencies formed a vigilance committee to guard against and report any infractions of the legalities. This phase of the work is now being carried on by the American Better Business Bureau.

The public's faith in advertising began to be restored, and the results have been mutually advantageous. J. George Frederick has figured that the total of all advertising expenditures in the United States in 1910 was perhaps $600,000,000; in 1920 it had risen to $850,000,000, and in 1925 to at least $1,200,000,000! In 1920 one advertiser appropriated $2,000,000 for his campaign, and was considered prodigal. Five years later William Wrigley's expenditure was $5,000,000, and the American Tobacco Company's appropriation for 1929 was $12,000,000!

That's big money, and invariably brings up the reaction in the minds of many that extensive advertising of a product increases the cost of that product. It has exactly the opposite result. In 1914 there were 543,679 automobiles sold in this country with a total advertising cost

of $2,332,239, or $4.29 per car. In 1923 automobile advertising amounted to three times as much, six times as many cars were sold, and the advertising cost per car was around $2.20. Today the ratio has further improved in everybody's favor.

Other similar examples are countless—radios, victrolas, cigarettes, household appliances; in fact, everything that is advertised. One interesting economic result of all this is the fact that manufacturers who use advertising to back the efforts of their salesmen can afford to keep the latter happy with commissions of 2½ to 7 per cent; the non-advertiser's commissions average 7 to 12 per cent.

It hardly seems necessary to point out that the answer lies in the increased sales which accrue as a result of advertising intelligently applied, allowing greater expansion and distribution in manufacture, which in turn permit a product's price to be lowered at no loss to the net profits. Advertising more than pays its own way.

Fortunately, the non-believers in advertising because of expense are few in number, but there is an equally benighted group who feel

that some products are so good they do not need to advertise. Invariably, these are the products in which these objectors themselves are interested. They once read the famous quotation attributed to Emerson, and they've never gotten over it. It goes something like this: "If a man can write a better book, preach a better sermon, or make a better mouse trap than his neighbor, though he build his house in the woods, the world will make a beaten path to his door."

Yes, it will—not! The theory is beautiful, but the cold cash facts are against it. Suppose you, for instance, should evolve a trap for our little furry friends that was in all respects the ideal corraller of rodents, built your manufactory in the middle of a woods, and sat down to wait for the world to beat a path to your door; what would happen? This would happen: some one else, a maker of traps perhaps inferior to yours, would set up his shop on the edge of the woods where the road passed, hang out a sign advertising mouse traps for sale, and instead of seeking your worthy sylvan self-effacement, the world would stop at your rival's, buy

his traps and hurry back home to the waiting mice.

Some years ago, there was in Buffalo a paint concern that manufactured a splendid household enamel. By dint of constant advertising, backed of course by the real worth of the product, a fine business had been established. The advertising manager died and the directors, after passing the usual resolutions to his memory, decided that their enamel was now well enough known to sell on its reputation, and cut out their advertising campaign. They also cut themselves out of good jobs, for business fell off so rapidly that a rival paint house had no difficulty in absorbing them at a shortly later date.

In a beautiful section of New Jersey is a large country estate marked "For Sale." It is too bad that it can't be bought and endowed as a memorial park, for a more fitting monument to the fallacy of No Advertising would be hard to find. Not a score of years ago the place was owned by the head of a company that made a household cleanser of national reputation. This executive also decided that his advertising was becoming unnecessary, and stopped it. Too late

he realized that people had also stopped buying his product, and so his million dollar estate is on the market instead of his product.

The woods are full of such examples, which is another trouble with the woods as a location for making mouse traps.

When and if you do, or have or make anything for the buying public, and anything to tell the buying public about it, do it in the open where the public can see and hear you. And don't stop doing it for a minute.

Remember this advertisement of Marshall Field Company:

"What is news?
Some think news is just information about the outside world.
But advertising, too, is news.
It is information that may be of personal moment."

As an interesting corollary to the "news" side of the advertising picture, we are indebted to *Printers' Ink* for the following résumé of new but newsy advertising usages:

"Some years ago, a tornado struck Des Moines, Iowa. The wind uprooted trees, un-

roofed houses and wrecked telephone and telegraph wires. These fallen wires constituted a serious danger to the populace and particularly to the younger element. The Des Moines Electric Company recognized the possibility of loss of life through carelessness or ignorance, and to help prevent fatalities it ran advertisements in the newspapers warning people not to touch or to pick up fallen wires. There is little doubt that these paid-for warnings prevented many serious accidents.

"Out in Hood River, Oreg., a grand jury was selected some time ago which promptly found its work hampered by lack of sufficient legal evidence. It turned to advertising to solve this problem. A piece of copy was prepared and run, reading, in part: 'Common rumor and hearsay are not evidence. The jury can convict on facts, only. Therefore if you know anything for sure—not hearsay—implicating anyone in crime, please arrange time for your appearance.' The copy was signed by the foreman of the jury.

"In certain parts of New Jersey the water supply was running almost dangerously low as a result of lack of rain. This lends added interest to the fact that some years ago, when the serious possibility of a water famine faced a number of New Jersey communities, the Hackensack Water Company used newspaper advertising asking for the cooperation of consumers in conserving its reserve supply of water. One piece of copy was headed: 'Please Save Water.' It read: 'The unusually low rainfall during the past nine months, which has been 33 per cent below normal, has resulted in water shortages throughout the Eastern States. We are, therefore, compelled to notify our consumers that it will be necessary for them to exercise the utmost economy in the use of water in order to avert the serious consequences of water famine. Unless consumers commence at once to cooperate with the company in conserving the supply it will be necessary within a few days to discontinue service for a portion of each day. Please, therefore, save water in every possible way until abundant rain falls, and ask your neighbors to do the same. We explain the situation thus frankly to all, knowing that you will appreciate it and loyally help in this community problem.'

"Not so long ago, the Post Office Depart-

ment used space in medical journals to capture a criminal accused of robbing the mails and murdering a letter carrier. The criminal sought was afflicted with an ailment of such a serious and painful nature as to necessitate frequent medical attention. The copy explained this and asked physicians and hospital attendants to be on the lookout for him.

"An English vicarage used newspaper advertising space in a plea for prayer. In this country, the American Jewelers Protective Association ran a full-fledged campaign to warn travelers against smuggling. Seattle has used advertising space in newspapers to urge the extermination of an insect pest known as the 'earwig.' And William Allen White ran the following advertisement in his paper—the Emporia, Kans., *Gazette:*

Public notice: Mrs. W. A. White has gone to New York, called there by the illness of her sister. W. A. White is in Emporia. How about Sunday dinner? This is not only an opportunity, but a duty, as we have said before on emergency cases of public need. Don't all speak at once, but phone 28 after 6 o'clock.

"By 6:30 p.m. on the day the advertisement

appeared, Mr. White had received twenty invitations for dinner.

"Note that in every case the public had to be 'sold' something. And were."

It *does* pay to advertise!

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Chapter II

NATIONAL ADVERTISING

All advertising is of one of two classes: national advertising or local advertising.

National advertising is used when a manufacturer advertises his product nationally; that is, his advertisements occur throughout the country, either in publications, on billboards, in street cars, by letter, by radio, etc. Such a manufacturer is known as a "national advertiser" and his advertising work is called a "national campaign."

Obviously the reason for using a national campaign is the desire to sell the advertised article nationally; that in turn calls for national distribution; meaning that the product is distributed for sale nationally. Which is something that must be pretty well accomplished before national advertising is used.

The usual conception of making something and then putting it on sale—which is another and longer way of saying "distribution"—goes

no further than a manufacturer selling his wares to a retailer who in turn sells them to the customer. But it's not as easy as that. To begin with, few manufacturers of products having any national sale could maintain adequate direct connection with all the local merchants. This liaison is maintained by "jobbers" throughout the country who act in the capacity of representatives and branch warehouses for groups of manufacturers. One jobber will handle a number of lines of dress goods, another groceries of various brands, another hardware, and so on.

The various manufacturers send their salesmen to the jobbers, and try to interest them in stocking their goods along with others they may carry. If the jobber is convinced that he can sell the merchandise in his territory, he stocks it and sends his representatives in turn to sell it to the retailers. The retailer not only buys from the jobber, but reorders additional stock from him and often calls upon the jobber for assistance in selling helps, such as window and counter displays.

When distribution has been obtained, the

actual selling of a product in the open market is termed "marketing."

Many a national advertiser has made the mistake of splurging on a national campaign before his product had proper distribution. The advertising pulled the public to the stores to purchase the product, but not finding it available the prospective buyers naturally lost their initial urge, and when the commodity finally was ready they were no longer interested.

National distribution should at least accompany if not actually precede national advertising. This is best done by "zoning" both distribution and advertising.

Small territories throughout the country are chosen as zones for beginning operations, and there the jobbers and local dealers are well stocked with the product. The manufacturer uses advertising in the local papers, and often the dealers themselves use space. In this way a local demand for the product is created and met, with the result that dealers outside the zones get calls for the product in question and put it in stock. As the market for the product is thus widened, the advertising is territorially increased, and the foundations for the eventual

national campaign are laid with sound merchandising cooperation.

But before the pretty pictures and inspired texts of the national advertisements appear, much preliminary work must be done in a national campaign to insure the proper marketing of a product. Fortunately the various problems may be solved with almost the exactness of a mathematical formula.

The first thing to be done is to make a market survey, especially when putting a new product on the market. Every conceivable sort of investigation is made that can have any bearing on the product's possible future sales. Take a new brand of coffee, for example.

One investigation will be carried on among grocers, to find out everything about the coffee buying habits of the people in various localities. Do they buy for price alone? What price? Who buys? Are they influenced by claims of taste, or ease of preparation? How much coffee of competing brands is sold, and where? What is the general appearance of the containers of these other brands, so that the container of the new brand may perhaps be made unusually distinctive, etc., etc.? While this investigation is

going on, there are others in progress among the consumers themselves, such as hotels, steamships and railroad lines, and the individual householders. Sometimes these are carried on by means of personal interviews, sometimes by questionnaires. In any event, when the results are all tabulated, they give a pretty accurate indication of what the prospective market is like, and how the advertising can best appeal to it. (Figure 1 shows questionnaires recently used; note their completeness.)

These surveys are expensive and often elaborate, depending entirely upon the manufacturer and his advertising budget, but they are worth every cent of that cost for they not only determine the line of consumer appeal to be followed, but they point out where it should go.

From just such sources as described above, for example, automobile manufacturers know that women are usually the deciding factors in the purchase of a motor car, being influenced by its appearance, ease of control, upholstery and fittings. An interesting example of this is found in a magazine campaign recently used by a leading motor car manufacturer. Designed

1. Will you please indicate whether you use a hair tonic at home, such as Pinaud's Hair Tonic, Wildroot Hair Tonic, Vaseline Hair Tonic, Listerine, Sergeant's Mange Remedy, etc.:
   Regularly.....
   How often.....Name of Brand.....
   Occasionally.....
   How often.....Name of Brand.....
   Never.....
   Why not? .....
2. Please check below just when you use a tonic at home:
   Before shampooing .. Before and after shampooing .....
   After shampooing ... In the intervals between shampoos .....
3. If you use a hair tonic at home, for what purpose do you use it? .....
4. a. Do you prefer .... or object to .... a tonic with a lingering, pleasant odor which lasts for several hours?
   b. Why? .....
5. If there are other members of your family who use a tonic at home, will you please indicate this below?
   Men
   Brand .....How often used.....
   " ..... " " " .....
   Women
   Brand .....How often used.....
   " ..... " " " .....
   Children
   Brand .....How often used.....
   " ..... " " " .....
6. If you or any member of your family have discontinued using some brand of hair tonic, will you please give the reasons for discontinuing it?
   Brand .....Reasons .....
   " ..... " .....
   Please indicate whether: Men..... Women.....
   Is your scalp: Oily..... Dry..... Normal.....

FIGURE 1

MALTED FOOD DRINK SURVEY
RETAIL GROCERS

Name.....City .....
Address.....State .....Date.....

1. Which brands of malted food drinks such as TODDY do you sell?
   ....
   Best seller 2nd 3rd 4th
2. Are you selling as much of this kind of a product this year as you sold last year? YES ( ) NO ( )
3. If not. to what do you attribute the lack of demand?
   .....
4. Do your customers recognize any difference in quality between the various brands? YES ( ) NO ( )
5. Which brand is considered best quality? .....
6. Which class of trade generally buys these products?

Nationalities	Poor	Medium	Good
( )	( )	( )	( )
( )			

7. When do you sell most? WINTER ( ) SUMMER ( )

Conducted by .....

FIGURE 1.—*cont.*

THE NEW YORK WORLD
Merchandising Service Department

DEALER QUESTIONNAIRE—HOUSEHOLD INSECTICIDE SURVEY

State:.....New York.....
Name of Town:...New York.....
Kind of Store:....Grocery ....Drug ....Hardware ....
Name of Store:.....Address.....

1. Have your sales of insecticides for household use increased this year? Please indicate your answer with a cross in the correct space.

   Yes ☐ No ☐

2. Which of the following types of insecticides has increased the most

   Moth-proofing solutions and tablets.....
   Liquid Insecticides .....
   Powder Insecticides .....

3. What brands do you carry? Please name in order of quantity sold.

	Moth-proofing solutions and tablets	*Liquid insecticides*	*Powder insecticides*
1.	.....	.....	.....
2.	.....	.....	.....
3.	.....	.....	.....
4.	.....	.....	.....
5.	.....	.....	.....

4. What is the *chief insect* which a household insecticide should be advertised to destroy?
   .....

Remarks: .....
.....
.....

New York World Reporter .....

FIGURE 1.—*cont.*

CAKE FLOUR QUESTIONNAIRE

Are you selling more or less bulk (unprepared) flour than formerly? .....
More or less prepared (cake) flour? .....

* * * * * * * * *

Please name the six best selling cake flours in ORDER OF SALE, (first best seller, second best, etc.) and indicate whether sales of each are growing larger or smaller.

	Name	Sales Larger	Sales Smaller	No Change
1.	.....			
2.	.....			
3.	.....			
4.	.....			
5.	.....			
6.	.....			

* * * * * * * * *

VERY IMPORTANT. Please ask grocer what is the reason, in his opinion, that sales of prepared flour are increasing or decreasing in his community.

THE REASON .....
.....
.....
.....
.....

NOTE—Please do not list flours that are sold in bulk for use in general baking—as Pillsbury's Best, Heckers' Superlative and Washburn & Crosby's Gold Medal.

FIGURE 1.—*cont.*

to attract the woman buyer, the layouts featured drawings by Bernard Boutet de Monvel, the best draughtsman in all France, whose name is closely identified with what the well-dressed woman will wear. In each of these illustrations, there was a typical Boutet de Monvel fashion figure, wearing what was obviously—to the feminine eye—a new and smart dress. The drawings were made from actual new models intended for the American trade and specially released for the artist's use in Paris two months ahead to allow for production of the copy. Advertisements were deliberately timed to appear in the magazines the same week the identical dress was offered for sale in the smart shops throughout the country.

But—when once a car is bought, women have no further interest in such things as tires and other accessories; they are chosen by men.

Similarly, the clothes of little boys and girls are bought by women; by the time the children are ready for high school Junior is buying his own clothes with Dad's help, though Juniette is still going shopping with Mother.

So the advertiser is able to pick the publications, or media, to use, depending on the market

they reach. Automobiles of exceptional smartness can profitably be advertised in such women's publications as *Vogue,* whereas the use of a masculine magazine of the *Sportsman* type would perhaps be better for the spare tubes and rims.

All this information about the media market may be obtained from a careful analysis of the publications' circulations. From these figures one may learn exactly how many issues are sold, where, how—newsstand or subscription, and generally to whom. From the possibilities so offered, a manufacturer may key with consistent accuracy the probable marketing ratio of his advertising to sales.

The inevitable query as to how much an advertising campaign should cost can be answered in several ways. In making an appropriation for a yearly advertising expenditure of a new product, a percentage of the anticipated sales is usually determined upon.

With an established product, the advertising is budgeted upon a percentage of net sales, gross sales or cost per article. These percentages vary with various commodities and with the nature and quickness of the result de-

sired but they average from 3 to 5 per cent. Exceptions that prove the above rules even while they belie them are found in those advertisers whose appropriations are made on the basis of being bigger than a competitor's or—and how happy this makes the various media—of being as big as their treasury will stand.

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Chapter III

LOCAL ADVERTISING

It will come as no surprise to readers of the preceding chapter to learn that Local Advertising has to do with advertising activities of a local nature; not only is a local advertising campaign confined to a certain locality but it is promulgated by local interests and uses local media.

Sometimes, however, a national advertiser will cooperate with a local campaign, especially when introducing some new product. In such cases the national advertiser will arrange for special advertising in separate localities—cities, towns, counties, etc.—in which the name or names of the local dealers carrying the product will receive definite mention. Usually the cost of such advertising is shared equally by the manufacturer and the dealers mentioned, but if occasion warrants the manufacturer may foot the entire bill. Often national advertisers supply cuts and copy free for a local dealer's use.

Of course even without such cooperation, the local dealer carrying trade-marked goods receives tremendous benefit from national advertising campaigns. If the national advertiser uses any advertising at all, it is safe to assume that such advertising is read by some proportion of the customers of a local dealer, who consequently become familiar with the name of the product, its appearance and its qualities; the local man then comes along with his advertisement of the same product, telling where and for how much the product may be bought, and the public can be counted on to do the rest. This is as true for roach powder as for Rolls-Royces.

For, in general, national advertising campaigns can't play up price and points of purchase. Merchandising conditions, freight rates and other local phenomena determine retail prices which obviously cannot be the same everywhere, and if a manufacturer tried to list all his local dealers in a national advertisement he couldn't do it. About all he can do is print the bromidic phrase, "Ask Your Dealer" or some equivalent.

The question of media for a local campaign

is easy when compared to a national one. Newspapers are about the only local publications available, for there are few local magazines and even those of the type of the *New Yorker* have considerable national distribution. In addition, there are local billboards, cards in local trolley and bus lines, and slides and films in moving picture theaters.

Use of any or all of the above is determined by the wise local merchant on a carefully arranged schedule, based on his own intimate knowledge of and experience with his local market. If he runs a store in a factory town, his most resultful advertising will probably occur on payday at the factories, and for a few days after; in some other localities there are fixed seasons when a particular type of appeal will pull more than at other times; morning paper advertisements get more attention from men, and evening paper advertisements get more attention from women; some cities are especially responsive to bargain sales; some department stores know that they do not feel the reaction to their Sunday advertising until Tuesday and Wednesday, and approach their public accordingly. All these things must be

taken into consideration in planning a local campaign.

Often a local advertiser will use a questionnaire among his customers, the better to key his appeals; sometimes a national advertiser will give his local dealers the results obtained from questionnaires he may have used in the dealers' territories.

Mailing lists are, or should be, important advertising ammunition to every local dealer. These lists consist of the names and addresses of past, present or potential customers of a dealer, to whom advertising literature may be sent. There are many agencies from whom almost any sort of lists may be purchased, for almost any locality, and the dealer can also make up his own from local club and social directories, telephone books, and so forth. As all of us know from the number of advertising announcements we receive through the mails, the preparation of a mailing list ranks with rolling off a log as a feat of facile accomplishment.

Envelope stuffers are extensively used by local advertisers, and with good results. An envelope stuffer is an advertisement in the form

of a folder or card, with only two real restrictions: first, it must be of such a size that it will fit in the envelopes of the firm using it and, second, that when so used its weight added to the envelope and its other contents will not go over the 2-cent stamp limit. Otherwise, envelope stuffers may be simple or elaborate.

They are enclosed either with special advertising correspondence, ordinary correspondence, or more often with the monthly bills. A national manufacturer will probably supply these stuffers to his dealers at cost, or less, plus the printing of each dealer's name thereon; otherwise the local man prepares them himself. In any event, the cost is one to be reckoned with as an important part of a local campaign.

Local appropriations are determined in the same manner as those of national advertisers; the following scale of percentage figures is representative.

Newspaper editorial work	.35 of 1%
Newspaper display space	.85 of 1%
Direct mail circulars	1%
Personal letters	1%
Emergency reserve	.35 of 1%
	3.55% of gross profits.

It should not be thought from any preceding statements that local advertising campaigns must be the brain children of the local advertisers themselves, in person. As a matter of fact, few of these community commissaries are in a position to prepare their own campaigns, and though they may have an advertising manager to oversee the work they have no adequate advertising department to do it. Consequently, a local advertiser of any size at all will need an advertising agency just as much as the national producer needs one; not as elaborate, of course, but an agency nevertheless. Fortunately, many of these are available, geared to the needs of local campaigns, and so well that it is not often necessary to shift gears.

Various syndicated services are also available for the local advertisers, from which the latter may obtain a supply of illustrative material and text matter; some of these are so good that a small advertiser may subscribe to them and get the same resultful cooperation he would receive from an agency.

Chapter IV

THE ADVERTISING AGENCY

An advertising agency, as its name indicates, is an agency for advertising; it acts as a liaison between the advertiser of merchandise and the public to whom that merchandise is to be sold.

V. B. Palmer, of Philadelphia, opened the country's first agency in 1840, later opening branches in New York and Boston. The scheme was so successful that one of his Boston clerks, S. M. Pettingill, started an agency of his own in 1849, and in 1865 the Boston agency of Evans and Lincoln also began to function. In 1869 the firm of N. W. Ayer & Son of Philadelphia absorbed the original Palmer agency, and is now among the leaders in the business. John Hooper had meanwhile started the first New York agency, but the merger habit was prevalent even then, and in 1870 his concern was taken over by George P. Rowell, who was later to found the advertisers' bible, *Printers' Ink*.

Other agencies soon followed the lead of the pioneers and among the old-timers who have successfully continued in business to the present day may be mentioned the Erickson Company, the Dauchy Company and the J. Walter Thompson Company.

Originally the work of an agency consisted merely in acting as a seller of publication space to clients, with some cooperation in the preparation of the advertisements themselves. Judging from the publicity of those days, this work could not have been arduous.

It was not until 1903 or so that agencies began to realize the economic possibilities of their business, but from then on—chiefly since the World War—their progress and the consequent betterment of advertising have been enormous.

An advertising agency may consist of one man or six hundred, depending on the ability of the personnel and the desire and capacity of the agency for the business, or accounts, of clients. Some agencies specialize in certain types of advertising campaigns, such as financial, technical, architectural, etc., but the ma-

jority of agencies are capable of handling almost every sort of account, with advertising in every sort of medium from monthly magazines to radio.

For the work it does for a client, the agency receives remuneration on the basis of what is known as the "agency commission." This commission is usually 15 per cent of the cost of all the space used by the advertiser. If an agency places an advertisement for a client in a publication, and the cost of the space occupied by the advertisement is $100, the publication bills the agency $100 less 15 per cent, or $85. The agency pays this to the publication, and in turn bills the advertiser the full $100. When the advertiser pays the agency, the $15 difference (or 15 per cent) is the commission to the agency for services rendered.

This covers the cost of arranging with the publication for the space used, writing the copy, and sending the correct advertisement to the correct publication in time for its scheduled appearance therein.

Such special expenditures incurred in the preparation of an advertisement, as art work,

typography, and engraving, are charged for at the cost to the agency, plus a predetermined percentage, called "plussage."

Occasionally an agency accepts an account on a flat fee basis, rather than the commission basis, in which a stipulated fee is paid to cover all work, just as a lawyer or other special adviser is paid.

But it must not be supposed that anyone can suddenly decide to start an advertising agency, and immediately do it. Advertising offers so many opportunities for unscrupulous individuals to hoodwink clients and the unsuspecting public that the agencies jealously guard the practice of their profession. The American Association of Advertising Agencies—commonly referred to as the "4 A's"—has a strict code of ethics to which its members must adhere.

No agency is eligible for the agency commission until it has been "recognized" by the "4 A's" and the Publishers' Association. To gain this recognition it must first show a satisfactory financial rating, for an agency is financially liable both to an advertiser and to a publication. If a magazine accepts and prints

an advertisement, and the advertiser goes broke, the agency who placed the advertisement has to pay the magazine just the same. And if the advertiser has paid for the preparation of a campaign, and the publication blows up before it can be used, the cost of the now useless preparation is stood by the agency.

Another requirement for recognition is that an agency handle at least three national accounts.

No agency can be recognized if any advertiser owns any interest in it, or if the agency owns an interest in any printing or engraving house, or in a publication.

Agencies are not permitted to submit campaign plans to a prospective client on speculation; if he is interested in seeing what an agency can do for him, he must pay for the work.

No recognized agency will split a commission; that is, give back to the advertiser any portion of the agency commission, in order to get or hold the account.

And no agency is supposed to hire anyone from another agency, merely because the person involved is handling a big account and the

second agency thinks that the account would come too. But we are all human and if you, through family or other connections, control the placing of a good account and want a job in advertising, you'll probably find one.

Accounts are solicited by agencies just as any business patronage is solicited and with a much lower percentage of "dirty football" than many. There is too much opportunity in advertising to do fine, constructive work to waste time sharpening knives to stick in competitors' backs.

You may sometimes hear an advertiser question the necessity of using an agency, feeling that a good advertising manager and department could do all that an agency could do, and at less expense. But could it? Usually not. Just let's see what a reputable agency's work might be in marketing a product—either a new one or a commodity that has been in existence for some time.

First of all, the agency would make a thorough study of the product and its manufacture, even to putting its own men into the factory to learn the story at first hand.

Then it would put its specially trained staff of investigators at work to make a thorough analysis of the product's present and potential market. Investigations of this sort have often lasted six months or more.

Meanwhile, an equally intensive survey of distribution and sales factors would have been accomplished, and the sum total of all these surveys would be collated and analyzed before any plan of advertising campaign would be attempted. In fact, these results might even show to the agency that the product was not ready for any advertising at all, and the campaign would be dropped or postponed. It has been done.

If all the portents are propitious, however, the campaign itself now gets under way. Based on the information obtained from the various investigations, a general plan is finally decided upon, and the different departments of the agency work it out in more or less detail.

The media men indicate what publications should be used, and layouts, texts and illustrations are prepared in rough form, for the publications and the market appeals they represent.

This latter work not only includes the visualization of the campaign as it will appear in the media chosen, but may go far enough behind the scenes to suggest a new design for the product, new trade-mark, new slogan, etc.

When, as, and if this plan is approved, the final copy, art, typography and engraving work is prepared, contracts made with the media, and schedules of appearance arranged. It is then up to the agency to see that these schedules are adhered to, to check the advertisements as they are published against the media's bills for same, to pay these bills, and to collect from the advertiser.

But that is not all. The agency should also interest itself in helping the advertiser with his sales work, both wholesale and retail, by supplying advance proofs of the campaign to the sales forces not only of the advertiser, but of the jobbers as well, by keeping the salesmen in constant touch with new developments, and by preparing such sales helps as window trims, counter displays, and booklets for the retailers. (See Figure 2.)

Mighty few advertisers could afford the time, money or talent to try to do all that them-

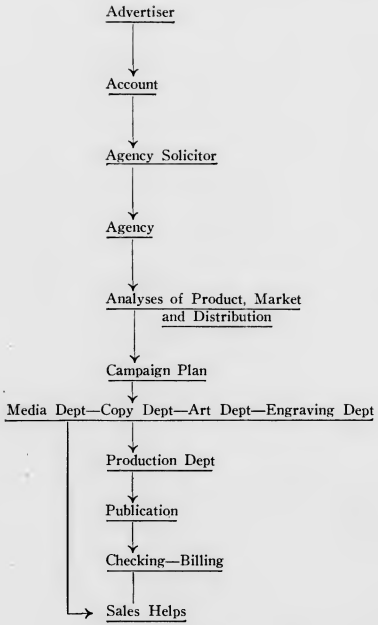

FIGURE 2.—Chart of Agency Work on a Campaign.

selves. The success of the big national campaigns prove it.

SELECTED REFERENCE

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Chapter V

THE ADVERTISING DEPARTMENT

Most concerns of any size have an advertising department, whether or not they also use the services of an advertising agency. Sometimes this "department" is merely an executive of the company who is the contact man with the agency; sometimes there is an advertising manager; often there is a department in fact as well as in name, comprising complete copy, art and business staffs. This last is especially true of the big metropolitan department stores.

The use of an agency should never be an argument against an advertising department, or vice versa. If both the agency and the department are equal to a proper realization of their work they operate to each other's distinct advantage. In big campaigns, we have already seen an agency can do things for an advertiser that he could not possibly do for himself, and certainly a good agency should be the first to

admit the real benefit of an advertising department's cooperation.

In an organization sponsoring large national campaigns, the advertising department may not prepare the actual copy, art work, engraving and typography. But it can and does exercise experienced supervision over the firm's advertising. From it the agency gets necessary data, and through it the advertising receives proper distribution to the sales force. What is equally important, it also receives from the salesmen their reaction to the advertising. From their intimate knowledge of local conditions in their respective territories, salesmen often give vital and valuable suggestions and criticisms which agreeably affect a campaign's success.

Of course, the advertising department of a local advertiser plays a still more active part. In large retail establishments where daily newspaper advertisements are necessary, the department functions at top speed constantly.

To begin with, each day's advertisement must be planned not more than a week ahead —usually less, as merchandising exigencies warrant. This means that after the merchandise to be advertised has been selected, illus-

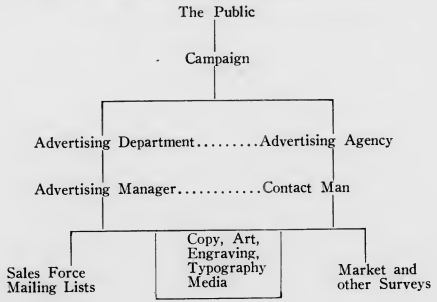
trations must be prepared and copy written, plates made, type set, proof corrected and approved, and the mats or electros cast and delivered to the papers. When you consider that for one day one store may have several advertisements of different sizes and different subject matter, you can see why it would be impossible to get an agency to do the same work. However, the big stores often use an agency for special newspaper campaigns of an institutional or other type, and generally employ them regularly on campaigns in weekly or monthly media.

But in any case, one of the chief ways in which an advertising department can be of great service is in the compilation and use of mailing lists. These lists contain the names and addresses of people to whom advertising matter is sent through the mail. The lists must be carefully kept up to date, and new names added; this is a real responsibility. Lists of this nature are obtained in every possible way: they may be bought from concerns that compile them; directories, club books, tax returns and other official and unofficial records of all sorts are constantly being similarly drawn upon.

The uses made of such mailing lists naturally vary with the business at hand, but generally they are used to supplement the regular advertising in publications.

One great store in New York has its lists coded in a way that would do any big library credit. Each day the sales slips of the preceding day are sent to the advertising department, and as a result a card file of nearly 200,000 names is kept constantly up to date. Twice a year this file is divided into its component parts, showing which customers are new, which are buying regularly, which have not bought for a year, or have not bought for two years, have bought in one department but not another, live out of town, etc., etc. And a highly personalized but necessarily circular letter is sent to each one, properly worded to fit the individual cases. In addition, whenever the occasion demands special letters are sent to entirely new lists. This is a great asset to that store.

The deadly parallel—which need not be deadly at all—between advertising agency and advertising departmental work may be graphically summarized as on the next page:



CHAPTER VI

COPY

The term "copy" as used in advertising really has two meanings. To the engraver and printer, it is anything supplied to them which they are to copy; this may be either art work or type matter. To the advertiser a more restricted meaning defines "copy" as the text of an advertisement, and it is with this we are concerned herein. This text matter may be a full page of type or a single line such as "They satisfy"—it is still copy, and as such is correctly regarded as "the soul of an advertisement."

The copy of an advertisement is that advertisement's most powerful argument in its own behalf; it makes a direct appeal to the reader's intelligence, and its ability to make that appeal, correctly keyed to the intelligence of the reader it is supposed to reach, determines its success.

If we regard, as we should, all advertising as selling, we must think of advertising copy

as our chief salesman and we must never forget that good copy has to sell before it does anything else. Merely being well written is not enough.

Every so often some advertiser thinks how fine it would be to obtain the services of some well-known author in preparing the copy for his campaign. So his regular copywriter is shelved for a while, and expensive negotiations are consummated with a famous pen wielder. The results are all that could be asked; the texts are in the great author's happiest and most characteristic vein; he has perhaps even graciously given permission to use his photograph and facsimile signature in the advertisements. In due course, the advertisements appear, and make a great show; all the advertiser's friends compliment him on his acumen and everything is lovely—except that the advertisements do not sell the goods.

That is because writing that sells and writing to sell are two different things. Jim Jones, the local hardware baron, can insert "Special sale today—$10 Lawnmowers is now $5" in the hometown daily, and sell more grasscutters

than if he had the services of a Pulitzer Prize novelist to fill a column in the same worthy cause.

A similar fallacy is the desire to include humor in the copy of a campaign, but here the fault is more easily corrected, for there *is* a place for humor in advertising, if it 's humor, and if it is in the right place.

As to what humor is, or should be, the best definition must include those things which humor is not. It is not, for example, the ability to tell a pornographic jest or to draw a chair from under the would-be sitter; it is not even the ability to grasp at once the point of every wisecrack and laugh at it. It is not "cleverness." On the other hand, it is a certain definite introspective, good-natured philosophy of life that American business is only just getting time to assimilate. For America is not as yet wholly free from the influence of what James L. Ford termed the "haw-haw school of humor," and it is unfortunately true that the thought of humor for many of the public is visualized in terms of raucous laughter and slapstick comedy. Translated into advertising

practice, it still stands for that type of smart-Alecky effort that shows a picture of a railroad train, and in type begs the reader to train his thoughts, etc., etc. Quite naturally that type of humor—which may be comic but is not humor at all—can not hope for much favorable recognition as a promotor of publicity. If it does what all good little advertisements should do, it may attract the reader's attention but only to infuriate him, and magazine and newspaper space is too costly these days to buy just to make your prospective customers mad.

If you will analyze the success of the so-called humorous campaigns of Tydol, Chase Brass, Rogers Peet and others, you will be surprised at the serious selling foundation on which their apparently spontaneous genialty is built.

A copywriter, then, must have a sense of selling and he must know how to transmute that sense into his written words so that the reader will believe, and believing, take the desired action across the nearest counter.

Therefore, the copywriter should address the reader from the reader's point of view. It

may be perfectly truthful to announce that your grand pianos are made from contented mahogany, in a factory that was once Washington's headquarters, and received the Grand Prix in the Paris Exposition, but it will do no harm to emphasize their pleasing tone, their size that will permit their easy inclusion in a small apartment, and their extremely reasonable price.

Even when the opportunities for appeal are limited, good copy can hurdle the obstacles and make the reader believe even though he may not reason out his belief. Some years ago, a basic safety razor patent expired and in order to keep its hold on the market the manufacturers were obliged to make certain changes in the design of their instrument on which they might obtain new patents. This was done, and the problem then was to acquaint the public with these changes and educate them to accept the new article as unhesitatingly as they had its predecessor. It was felt that the easiest way to announce the improvements was simply to enumerate them by their own scientific nomenclature, and the advertisements bristled with such terms as "fulcrum shoulder, channeled

guard, micrometric control, and major and minor flexings of blade." No explanations of these terms were given, but it was explained that they made shaving easier. Yet so convincing were the explanations that in a test of 100 men picked at random, 57 stated that they believed the claims for the improvements though they could not say why they did.

There are so many things that good copy should be that it is impossible to give one precedence over another, but certainly these virtues must be included:

Interest
Information
Simplicity
Sincerity
Truth

and added to those, Brevity.

Remember that copy is asking the public to read it, and if the public does read it, it must return the favor by making its message one of easy and speedy assimilation.

Everyone has read, or heard of, Lincoln's Gettysburg Address. It is only three hundred

words long and of a childish simplicity of expression. Yet Lincoln was not the chief orator on that occasion; an experienced speaker delivered the main address of the day and it took him two hours to do it. But can you remember who he was, or what he said?

An inexperienced copywriter let loose on an advertisement will do well to recall the habit of a famous city editor of the New York *Sun*. When a cub reporter handed him a story, it was his invariable rule to strike out the entire first paragraph before he had read it, knowing full well that in most cases it was superfluous. Try that on your own efforts some day; you will be surprised.

Although a creative art such as copywriting can have no set forms, there are certain well-defined avenues of approaching a prospect with which a copy man should be familiar as aids in planning his campaigns:

Human Interest Copy—in which some action or item of real human interest is played up.

This gives big returns in mail order campaigns of correspondence courses for self-betterment, education, literary knowledge; the selling talk is administered painlessly to the

reader through the introduction of a real or fictitious character into the text as the personification of the reader. (Figure 3.)

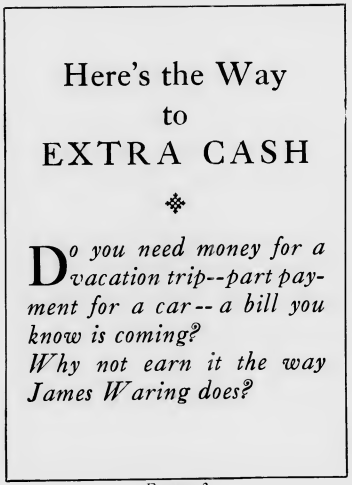

Here's the Way
to
EXTRA CASH
Do you need money for a vacation trip--part payment for a car--a bill you know is coming?
Why not earn it the way James Waring does?

FIGURE 3

Narrative Copy—copy that tells an interesting story.

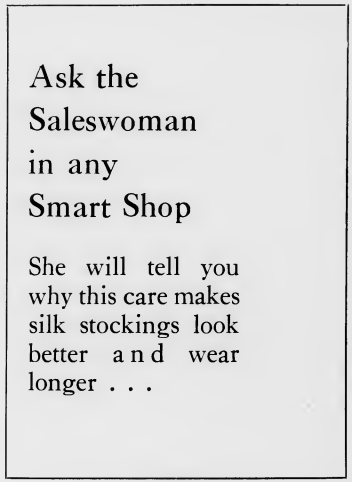


FIGURE 4

A favorite device to lead the reader into the advertisement's story. Often effective, when the narrative is left incompleted, thereby whetting the interest of the reader to the point where he is moved to find out the remaining details for himself. (Figure 4.)

Interrogative Copy—in which attention is commanded by an arresting question.

TIRED
of COMMUTING
To and From Your
Summer Home?
Find your comforts at the HOTEL WHITE: let THE WHITE care for your comfort in a lovely home, while the family is away. An active life is simple when you live at THE WHITE on charming Murray Hill, next door to all New York.

FIGURE 5

A tricky variety, as the question must be one that will not let the reader answer it himself and stop; it must make him continue into the body of the advertisement. For instance, to an

opening such as "Don't You Eat Hot Cereals?" many readers who do not eat hot cereals might conceivably say to themselves "No," and skip the rest. (Figure 5.)

Snob Copy—copy that bases its appeal on flattering a real or fancied appreciation of exclusiveness on the part of the reader.

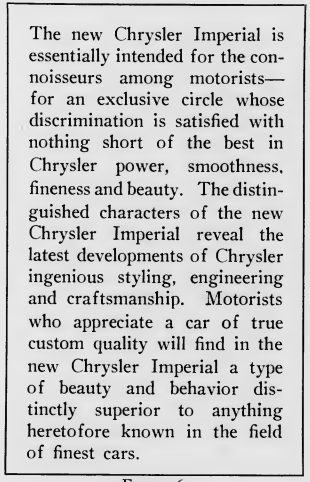

The new Chrysler Imperial is essentially intended for the connoisseurs among motorists—for an exclusive circle whose discrimination is satisfied with nothing short of the best in Chrysler power, smoothness, fineness and beauty. The distinguished characters of the new Chrysler Imperial reveal the latest developments of Chrysler ingenious styling, engineering and craftsmanship. Motorists who appreciate a car of true custom quality will find in the new Chrysler Imperial a type of beauty and behavior distinctly superior to anything heretofore known in the field of finest cars.

FIGURE 6

Dedicated to the buying public who wish to feel that they are keeping just a little ahead of the Joneses, and used most successfully in connection with the so-called "luxuries": motors, fine clothing, yachts, etc. (Figure 6.)

Institutional Copy—the copy that builds prestige for the organization sponsoring it.

This is usually used by banks and similar

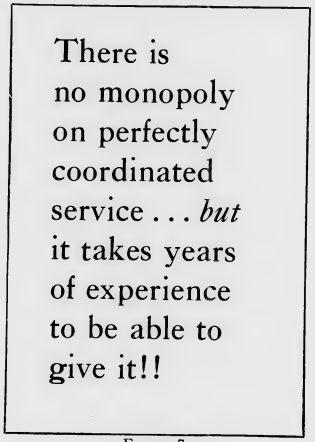


FIGURE 7

business interests, where public confidence is of paramount importance. Contrary to general belief, the tone of this copy need not be ponderous or "high hat" to gain its desired effect. (Figure 7.)

Reason-why Copy—the message is based on a logical premise and sequence of thought.

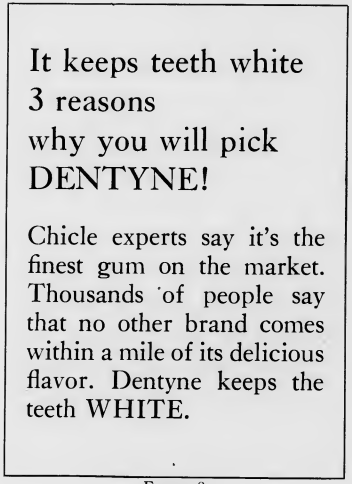

It keeps teeth white
3 reasons
why you will pick
DENTYNE!
Chicle experts say it's the finest gum on the market. Thousands of people say that no other brand comes within a mile of its delicious flavor. Dentyne keeps the teeth WHITE.

FIGURE 8

Best for straightforward homely selling arguments of health preparations, household necessities, and technical matter. (Figure 8.)

Emotional Copy—this appeals to the emotions: love, patriotism, fear, smell, etc.

Batter cakes drenched in syrup. . . Hot corn bread. . . . Fried chicken! (always cooked in crisp jackets of flour) Creole rice and succotash. . . . How long ago was it that you used to bring back hungry memories from any trip below the Maryland line!

FIGURE 9

Naturally this style finds its best field in campaigns for such widely different commodities as toilet preparations, food, life and fire insurance and undertaking establishments; the

war posters were also excellent examples. (Figure 9.)

Testimonial Copy—copy that tells what other people have to say in praise of the product advertised. This is probably one of the strongest appeals possible, thanks to the human race's well-known propensity for following the leader. Unfortunately, patent medicine advertising made use of so many fake testimonials that for some time the entire practice fell into disrepute. Still more unfortunately, this practice has lately been revived under no better conditions, though with a hopefully higher social background. No illustrations of its present use would seem to be appropriate, as they are so at variance with the ethics of good advertising usage.

In preparing copy, a copywriter should first familiarize himself with every single thing about the product. Overlook nothing, and no one, that can give you any help. Start right in with the factory, and study straight on through to the dealers, their territories, the consumers and the media. And do not forget the competitors.

Should your appeal be on price? On the

package? On the manufacture? On any one of a number of other points, or a combination of some? Or what? You have got to find out, and the more you live, breathe, eat, and dream the product the more nearly right your final answer is going to be.

If there can be rules for copywriters, the following culled from anonymous but experienced sources have stood the test of time:

1. Tell Only the Truth. Say nothing which could mislead, misrepresent, or cause readers to receive an impression differing from actual facts.
2. Use Simple Words. Break up long descriptions into units of easily read phrases and sentences.
3. Be Sincere. Tell readers only what you would like to hear if you were a prospective purchaser instead of the seller.
4. Avoid Trade Terms and Technicalities. Readers are unfamiliar with trade terms. When used they must be explained.
5. Be Enthusiastic. Write always with the merchandise before you. In no other way can you visualize for the reader the uses and merits of the article advertised.
6. Be Brief, But Not Too Brief. Some articles require lengthy descriptions, details of important merchandising features. Other articles require only

size and price. Tell just enough—not too little, not too much.

7. Be a Logical Salesman. Place general sales appeal ahead of less interesting details of description.
8. Be Consistent. Never contradict or repeat a statement in the same advertisment, even though worded differently or subject to double meanings.
9. Write Correctly. Spell, punctuate, capitalize correctly, and watch grammatical and rhetorical construction.
10. Good Copy is never written; it is rewritten and then revised.
11. Do Not Become Hidebound by Rules—Even These!

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Chapter VII

ENGRAVING

In advertising usage, the term "engraving" is used to denote that agency through which a design is made available for reproduction by printing.

Engravings are generally referred to as "cuts," and are divided into two main classes: (1) line cuts, (2) half-tone cuts.

A Line Cut is the simplest form of engraving and can be made only from copy which is straight black and white, such as drawings or designs made with black ink, pencil, crayon, charcoal, or paint on a white background, or in dead white on a black background. It cannot be made where the copy has gradations of tone or shading, such as wash drawings or paintings that include grays or other colors beside black and white.

The process of making a line cut is as follows: We have our copy from which we wish to have a line cut made, measuring six inches

wide. We mark it as in Figure 10 and send it to the engraver.

Figure 10

Here the copy is put in a glass frame which keeps it perfectly flat, and it is placed before a camera, under special lights which illuminate its entire surface evenly.

The photographer focuses the camera until the image of the copy seen in the camera measures exactly six inches wide, places a glass plate in the camera and takes a picture of the copy just as if taking a regular photograph with a Kodak.

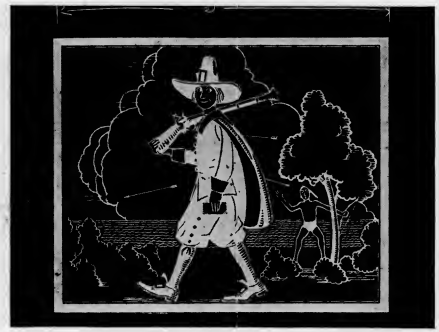


FIGURE 11

The plate is similarly developed and a photographic negative of the copy is the result (Figure 11). It must be borne in mind that a photographic negative reverses not only black for white, but also left for right, so that when

a positive is made therefrom the subject may appear in its original appearance. But in engraving the reproduction made from a negative is to be used itself in making a printed impression, which means another reversal. In other words, with the negative backwards, the print

FIGURE 12

would be all right, but when that in turn is used for making a reproduction, the latter would again be backwards.

So the next thing to be done after a negative has been obtained is to wash the emulsion car-

rying the negative impression off of the glass, turn it over, and put it back on the glass (Figure 12). This makes the negative really positive as regards right and left, which will be reversed in the print, and that will be correctly reversed back in the final impression.

FIGURE 13

When the negative has been turned it is placed in a printing frame, but instead of being in front of a piece of photographic printing paper it is placed before a specially prepared

sensitized sheet of zinc. It is then exposed to light, and printed on the zinc. A powder is dusted over the zinc, and baked on. The plate is then immersed in an acid bath which eats away the zinc except where the powder covers the lines of the print, which are of course the lines

FIGURE 14

of the original copy reduced in proportion to six inches in width. This is called "etching" and gives us our line cut (Figure 13).

This plate of zinc then has its surplus cut

away, or "routed," by a routing machine (Figure 14). If this were not done, the ink used in printing the cut would collect on the surplus material and in time would so clog the lines of the cut that good impressions could not be made from it.

FIGURE 15

After this, the cut is nailed to a wooden block; these blocks are made of such thickness that when cuts are mounted on them, they are exactly the same height as a piece of type.

The final printed result is as shown in Figure 15.

Often it is desired to include special shading or patterns in a line cut which cannot be done by an artist. This result is accomplished by the

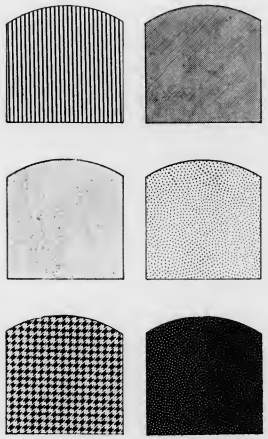


FIGURE 16

use of the BENDAY PROCESS; special sheets of transparent gelatine are used in this work, each with a different pattern embossed on it. Some

are reproductions of fabric textures, some simulate half-tones by the use of regularly spaced dots or lines, others give hand stipple effects

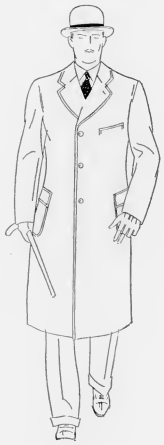


FIGURE 17

FIGURE 18

(Figure 16). When Bendays are to be used in a line cut, the artist making the design leaves blank those spaces where the Benday shading

is to be used, and indicates therein the particular number of the Benday pattern he wishes, and also by painting that section a light blue (which does not show in a photograph).

After the print has been made on the zinc, the engraver takes the Benday pattern sheets called for, inks them on the embossed side, and rubs them down on the proper areas of the plate. The plate is then etched in the acid bath in the regular way. Figure 17 shows a drawing ready for engraving with Benday, and Figure 18 shows the final result.

Benday plates are of great assistance in printing in colors from line cuts, and engravers skilled in their use achieve remarkable results; common examples are the colored comics in the Sunday newspapers, which are printed entirely from Benday plates. We will discuss color printing in full later on.

Line cuts may be printed on any kind of paper.

HALF-TONE CUTS are used for the reproduction of designs which include shadings or "half-tones," as well as photographs. Basically, the procedure is the same as for line cuts, but with several important differences.

The photograph that is made of the copy is taken through a "half-tone screen," which is a large sheet of clear plate glass on which are etched two sets of equally spaced parallel lines, intersecting at right angles (Figure 19). This translates the design to the negative in terms of the apertures between the intersecting lines; thus all gradations of black and white are photographed as a series of dots of varying sizes.

FIGURE 19

FIGURE 20

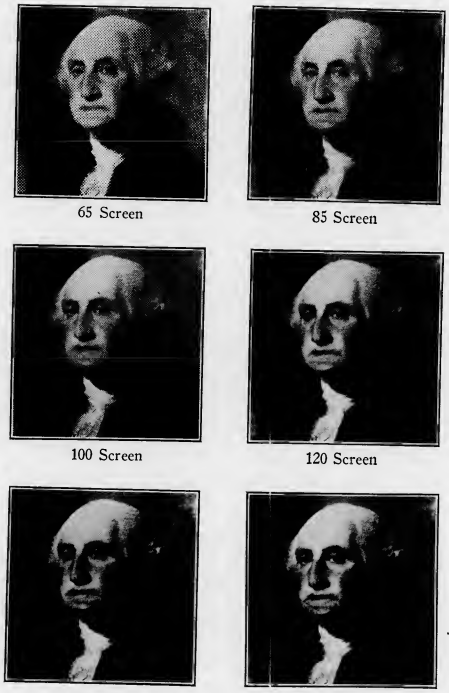
The negative is printed on copper instead of zinc—the latter not being hard enough to retain the half-tone screen impressions—and the plate is then etched and mounted as before.

When it is printed, the copy is reproduced exactly as in the original, the varying shades being obtained by means of the half-tone dots.

If you will look closely at any half-tone reproduction you can easily see the dots referred to. Figure 20 shows an enlarged section of such a picture.

Half-tones can be used for printing only on smooth finished paper, as rough paper will not absorb the ink properly from the closely spaced dots. The finer the paper, the finer half-tones that may be used; consequently there are several varieties of half-tone screens, depending on the number of lines per inch. The average screen has 120 lines in each direction per inch, and half-tone plates made on this scale are as a rule suitable for all general purposes. If exceptionally fine printing is to be used, half-tones may be made as fine as 200 to the inch; newspaper half-tones, on the other hand, have to be coarse on account of the coarse grade of paper, and rapid printing, and are made with a 60-line screen. Figure 21 gives impressions of the various screens.

Half-tones are regularly made square or oblong but if desired can be had otherwise. A "silhouette" half-tone is obtained by routing out everything except the main subject (Figure 22). A "vignette" half-tone is obtained by fad-



65 Screen

85 Screen

100 Screen

120 Screen

133 Screen

150 Screen

FIGURE 21

ing away the edges of the design (Figure 23).

COMBINATION PLATES are often used with pleasing results; as their name indicates, they are a combination of half-tone and line cut. The line copy is drawn to fit the dimensions of the half-tone copy to be used in conjunction with it, and separate negatives of the line and half-tone units are made in the usual way. The emulsion is then carefully cut away from the half-tone negative and inserted in its proper place on the line negative; a copper plate is then made of the result, and the job is done. This combining of one negative emulsion with another is called "stripping in." Figure 24 illustrates the half-tone and line copies, and the resultant combination plate.

COLOR PLATES ordinarily are made from full-color copy by the use of the "4-color process." This consists of a reproduction by means of four half-tone plates of the same copy, printed in the three primary colors, red, yellow and blue, plus black. The copy is photographed through a half-tone screen as usual for the black negative. A "red filter" is then placed over the lens; this allows a negative to be made of the copy in terms of red only. Another nega-

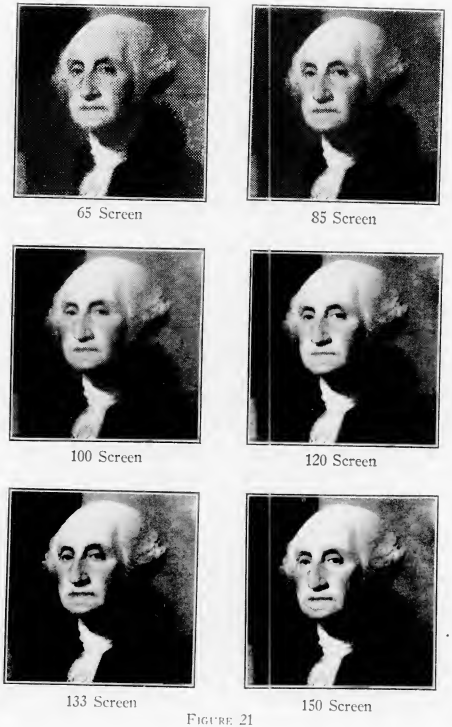


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FIGURE 22

FIGURE 23

FIGURE 22

FIGURE 23

FIGURE 24 (A)

FIGURE 24 (B)

tive is made with a yellow filter, and still another with a blue filter, each translating the colors of the copy into terms of yellow and blue, respectively.

The actual colors of these filters are: blue for the red plate, violet for the yellow, and reddish orange for the blue. A red or blue filter is used for the black plate, when either of those colors predominates in the original copy.

The plates made from these four negatives are printed generally in the following order: first the yellow, then the red on the yellow, then the blue on the yellow and red, and then the

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The plates made from these four negatives are printed generally in the following order: first the yellow, then the red on the yellow, then the blue on the yellow and red, and then the

black on the yellow, red and blue. A close approximation of every variety and tone of color can be reproduced by this method. Less accurate results are obtained when only two- or three-color processes are used.

When making process plates, the half-tone screen is turned after each exposure so that the resultant dots will overlap and not fall directly on top of each other.

Naturally, these plates must be printed in perfect alignment, or "register" as it is called, or a blurred effect will result. For this reason, register marks are put on each copy, and these must coincide accurately on each negative. As a further safeguard, negatives are never turned in color printing; a prism is attached to the lens, which reverses the object correctly when the exposure is made.

Figure 25 shows reproductions of the individual plates used in a four-color process set, and progressively combined to get the final result. Proofs made of a set of plates in this manner are called "progressive proofs" or "progressives."

Color work has made great strides of late, and the practice is now quite common of re-

FIGURE 25A.—Yellow Plate

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FIGURE 25A.—Yellow Plate

FIGURE 25B.—Black Plate

FIGURE 25C.—Yellow and Black Plate Combined

FIGURE 25B.—Black Plate

FIGURE 25C.—Yellow and Black Plate Combined

FIGURE 25D.—Red Plate

FIGURE 25E.—Yellow, Black and Red Plate Combined

FIGURE 25D.—Red Plate

FIGURE 25E.—Yellow, Black and Red Plate Combined

FIGURE 25F.—Blue Plate

FIGURE 25G.—The Final Result. Blue Plate Combined with Yellow, Black and Red Plates

FIGURE 25F. Blue Plate

FIGURE 25G. The Final Result, Blue Plate Combined with Yellow, Black and Red Plates

producing the plates direct from the actual objects, or from natural color photographs of them on Lumiére or Agfa photographic plates.

Of course, line cuts in color are simply used in a decorative sense even with the help of Bendays; the artist draws his original design in black and white for a "key plate," and then indicates the colors on a tissue or tracing-cloth overlay. The engraver uses this as a guide in making the additional plates required.

As engraving plates are made of hard-hearted metal and not of rubber, it is essential that they be made in the exact sizes required, there being no way to make them larger or smaller afterwards.

Most copy is larger than the required size of the final engraving, and it is often necessary to determine what all the new proportions of the copy will be after it has been reduced in reproduction.

In Figure 26, the original copy is A B C D. We wish it reduced in engraving to the width C E, and want to know what the proportionate depth will be. This can be found out by solving a simple equation for X, or by a logarithmic slide rule, but the simplest of all methods is

this one: Cover the copy with tissue paper. Draw the diagonal C B; measure A F to correspond with the known width C E. Draw F E, which crosses C B at a point G. The distance G E will be the new depth. Follow the same system for enlarging, in which case the new

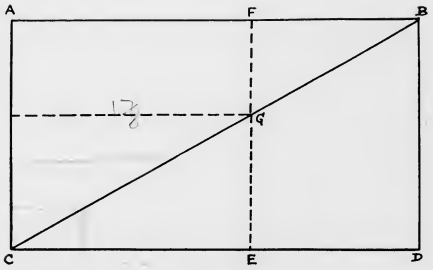

FIGURE 26

width and depth will fall outside the original copy.

In advertising work, more than one cut of a subject is necessary; national newspaper campaigns, for example, often use hundreds. If an entire engraving job had to be done on each one, the time and cost would be prohib-

itive; fortunately, duplicates are easily and cheaply obtainable.

The simplest is a "mat"; this is an impression of the original cut, made in paper of blotter-like consistency (Figure *27*). The impressions are

FIGURE 27

made under great pressure when the paper is wet; when it dries, it hardens into perfect molds of the original. These are sent to newspapers, who cast their own zinc plates therefrom.

For half-tones, however, mats are not satis-

factory; electrotypes or stereotypes are used. The first are electrolytic copper impressions made from a wax or lead mold of the original plate; the latter are zinc impressions.

ROTOGRAVURE is the newest member of the engraving family, but has certain limitations which somewhat restrict its use. In preparing a page of rotogravure work, every unit that is to appear on it—illustrations, type, etc.—is photographed, and these photographs are pasted in their correct positions on the layout.

The illustrative part of the process begins with the reproduction of the pictorial copy, which is photographed to the desired size, assembled in its various units to the page, and made up in negative form. From this page negative a positive transparency is made on film which is thereafter retouched and refined. Bronzed impressions of type made on translucent paper are then placed in their proper position in relation to the illustration, by the use of invisible cement.

After this the complete unit is placed on a large-size photographic printing frame. A specially prepared photographic paper, which has previously been exposed to a screen of 150 lines

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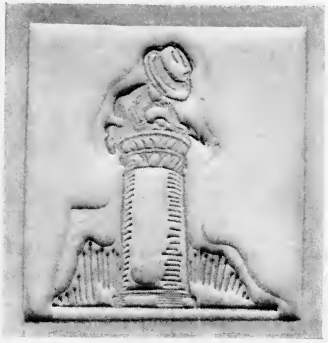

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to the inch, is placed in proper relation to the form in the frame and the whole is exposed to light for a period of minutes, as in making a photographic print. The photographic and type impression, in this way, is photographically reproduced on this specially prepared paper, called "carbon tissue," although it is not a tissue paper, but a heavy paper with a photographic emulsion on one side.

A perfectly polished cylinder of copper, having been prepared previously and marked with the exact position of the proposed impression, is now ready to receive the carbon tissue of the entire form. This is laid around the cylinder and taped into place. The carbon tissue is dampened to permit the paper to become moist through its entire thickness.

A roller is then placed close to the cylinder and the cylinder is revolved, pressing the photographic emulsion in perfect relation to the copper cylinder. The paper, through the dampening process, has become released from the film and is now removed, leaving the emulsion firmly adhered to the copper cylinder.

Workmen now go over the entire cylinder, staging out with acid-resisting asphaltum all

portions of the cylinder except the illustration. The cylinder is now ready for the etching of the illustration.

A chloride of iron solution is poured over the surface of the cylinder as it slowly revolves under the direction of an experienced etcher who watches the degree to which the depression is etched through the photographic emulsion. The depth of this etching is of vital importance to the quality of the finished result.

An underetched cylinder prints a flat-looking illustration, with no full tone value, while an overetched cylinder prints a heavy and muddy illustration. If extremely overetched, the crevices become too deep to hold ink.

After the chemical has acted to the proper degree, it is washed off the surface. A solvent is then applied to the asphaltum, removing that entirely from the copper surface.

The cylinder is now ready for the repetition of the operation for the type only. All the illustrative areas are covered with asphaltum, leaving only the type area clear. The etching process is repeated for these type areas. This is called the "two-etch" method. It requires time and care, but assures a high quality of work.

After the cylinder has been thoroughly cleaned and all particles of emulsion and other materials removed from the surface, expert engravers go over it for hand tooling, to refine any small places requiring attention. The cylinder is now ready for the press.

A rotogravure press permits the printing of both sides in succession at the same operation, using two cylinders, one for each side, and the drying of the ink on the press.

The two cylinders being in place, paper is threaded through the press to the first cylinder; between it and a heavy rubber roller which forces it in firm position against the copper printing cylinder. A direct impression is made from the copper cylinder to the paper.

The copper cylinder revolves in a pan of highly fluid ink which completely covers its surface. A steel blade of perfect alignment oscillates back and forth across the soft copper, scraping the ink off the surface and leaving it only in the minute wells before that portion of the cylinder comes in contact with the paper.

As the cylinder revolves and comes in contact with the paper, the pressure applied draws the

ink from the minute wells onto the paper, and you have the impression from the first cylinder.

The paper continues over a cast iron drum which is filled with live steam. This action, combined with the time of travel through the open air, dries the first side before the paper is brought in contact with the second cylinder, which prints the reverse side of the sheet in the same manner.

The paper then travels over a second steam drum, drying the reverse side. As it continues its travel, it is sheared by a revolving knife and the cut sheet, having been severed from the roll, is delivered at the end of the press.

In all engraving, remember that you are working with a medium which is not omnipotent—and remember that you do not know as much about its limitations and possibilities as an experienced engraver does. Tell him *what* you want—let him tell you *how* to get it; that is part of his job, and if he falls down on it he is to blame. But if you begin to insist that he do the work your way, it may prove a costly lesson to you.

This is especially true in determining what half-tone screens or Bendays are necessary.

Whenever possible, let your printer and engraver work together. In that way, your plates will be made in the manner best suited for the paper your printer is going to use, for the number of impressions he is going to make, and for the ink with which the job is to be printed. In process color work especially is it essential that the printer use exactly the same inks that the engraver used when proving the plates in making them.

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CHAPTER VIII

TYPOGRAPHY

There are two main methods of printing with ink on paper: *intaglio* and *letterpress*. The former consists of a plate with a design engraved or etched into the surface; the plate is completely inked and then wiped clean, leaving the ink only *in* the etched depressions. The paper is pressed against the plate, absorbing the ink, and the desired impression is thus obtained. Etchings and rotogravures are printed in this manner, as are steel engravings, calling cards, and invitations.

In letterpress printing, the design is similarly printed but from *raised* surfaces, such as line cuts, half-tones and type. This process is speedy and comparatively inexpensive, and is the only one we need be concerned with here.

In taking up the study of type, it might be well to think of type in terms of a line cut. Not only are the printing processes the same, but type is likewise made of metal, and not of rub-

ber. If certain type is too large to fit into a certain space, it will not fit, and that is all there is to that; no printer in the world can do it, and when confronted with such a situation you will either have to use less type of that size, give more space to it, or use type of a smaller size.

Also, as in a cut, type can be so arranged as to form a distinctive composition either by itself or in conjunction with an illustration. The best advertising artists, especially poster men, look upon type as an integral part of their design, on a par with the illustrative elements. And, of course, the same thing is true of layout experts, who know from experience how type can make or mar an advertisement.

We get our present type forms direct from the letters used by the early Romans, and to this day the generic name "Roman" is given to all type of the sort you are now reading.

Later, another variety of type design was evolved from handwritten Italian manuscripts of the Middle Ages; *this style is therefore called "Italic," and this is an example of it.*

From these two original designs, we get the enormous number of variations found in the type "faces" in use today. These faces have

distinctive names, usually those of their designers, such as Caslon, Cooper, Bernhardt, and Goudy, and their individual characteristics are easily distinguishable after slight study. Here are a few examples:

This line is in Caslon type

This is Cooper Black

Here we have a Goudy face

While here is Bodoni

And Cheltenham

And the Bernhardt variety.

Observe the difference in the "ascenders" and "descenders," those parts of letters like the lower case "f," "p," "h," "g," etc., which extend above or below the rest of the letters; also the variations in the formation of the ends of these ascenders and descenders, called "serifs."

Different type faces can in themselves convey a meaning to the printed material. Strong rugged type creates a feeling of strength; dignified type breathes masculine conservatism; type of delicate design is distinctly feminine in feeling. (See Figures 28, 29 and 30.)

Just for fun, take those three examples, reset

JUMBO TRUCKS

ARE BRUTES FOR STRENGTH

They'll take all the punishment you can give 'em!

FIGURE 28

ART IN CLOTHING

is no mere accident with us, as any well dressed gentleman can tell you.

FIGURE 29

Cap d'Antibes

"La Poudre la plus suprême du Monde"

The perfection of the perfect complexion.

FIGURE 30

them in other type and see what you get (Figures 31, 32 and 33).

A single piece of type is a stick of metal, on the upper surface of which is a line cut of a character; a letter, a numeral or a punctuation mark. All type is of a standard height, from the top of the character to the bottom of the metal stick; this allows various types to be used together, as well as with engravings which, we have already seen, are always blocked to "type height."

All type faces are obtainable in characters of different sizes, and these sizes are designated by a system of measurement known as the "point" system. A point is 1/72 of an inch, and type size is determined by the number of points contained in the distance from the top of a piece of type to the bottom. Thus, types measuring one inch in height would be of 72 point type; a type face 1/12 of an inch high is 6 point, and so on.

Type width is measured by "ems," beloved of the cross-word puzzlists; an "em" is 12½ points square and is derived from the old standard letter M, whose dimensions *were* square.

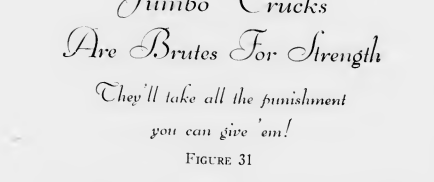


FIGURE 31

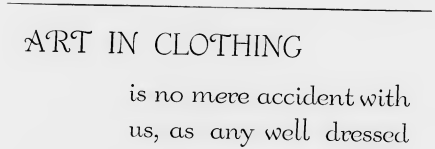


FIGURE 32

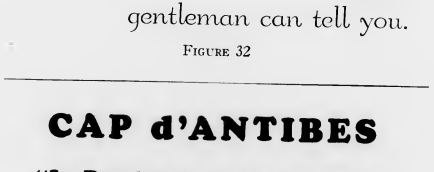


FIGURE 33

Type faces, of any point, are obtainable in "fonts," which are sets of type containing the letters of the alphabet, numerals, and punctuation marks in sufficient number and variety to allow of average use.

In addition to Roman and *italic* characters, the letters are in CAPITALS, and small letters. When type is set by hand, the types are placed before the typesetter in two cases, divided into compartments for each character, from which the typesetter picks what he wants. These cases are conveniently placed one above the other. The upper case contains the CAPITAL letters, whence comes their trade name of "upper case"; the lower case holds the small letters, therefore known as "lower case." Added variety is often given a type face by the inclusion of SMALL CAPITALS which are also in the upper case.

In addition, there are generally **bold face letters** in both Roman and *italics*, for uses of special emphasis.

Fancy capital letters have been designed for many faces which from their sweeping characteristics are known as "swash" or "cursive"

capitals. Here are some from a Caslon face: *A B C D E G* etc.

In any typewritten manuscript, you will note that while all the lines begin even with each other at the left margin, they do not finish up evenly at the right, whereas all matter printed from type lines up evenly at both left and right edges. This is because of the difference in the length of the words in each line; with a typewriter, the spaces between words are all of equal width so that, while each line may get off to an even start at the left, it will end where it will. In setting type, the right ends of the lines are kept even by inserting spaces of slightly varying width between the words, and sometimes "letter spacing" the words themselves; i.e., putting spaces between letters. This is called justification.

For instance, this paragraph has been
set as per typewriter, and is not justified.

On the other hand, this paragraph owes its pleasanter appearance to the fact that it has been justified.

All type was originally set by hand and, though a laborious process, the best and most artistic results are obtained today with hand-

set type. However, for ordinary forms of typesetting or "composition" good mechanical substitutes for the hand compositor are available. One of these is the "linotype" machine which is operated from a keyboard like a typewriter, and sets each line of type in one piece. This is chiefly used for newspaper composition, as it does not permit of settings in unusual forms; also, typographical errors can be corrected only by resetting the entire line.

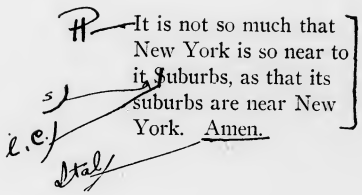
A "monotype" machine is also worked from a keyboard; this perforates a paper roll which in turn is put through another machine much like a roll on a player-piano, but instead of bringing forth music it results in type being set one piece at a time. This method is used for advertising material in preference to the linotype as it permits of more flexibility in its operation.

When you send copy to the printer to be set up, it should always be typewritten with generous margins, a line of white space between each typewritten line, and of course on one side of the paper only. Each page should be numbered in proper sequence.

The printer will set this up in type, and return you a proof for correction of any errors —and as typesetters are human, too, they are not infallible. You should read the proof with great care, marking your corrections and revisions plainly with the correct proofreader's marks. Expert proofreading is an art in itself, but you should be familiar with these most commonly used symbols in the trade:

¶	means, Start a paragraph.
ℌ	means, Delete, or take out.
]	means, Move to the right.
[	means, Move to the left.
∧	means, Insert indicated material.
U. C. or ≡	means, Set in UPPER CASE.
S. C. or =	means, Set in SMALL CAPS.
l. c.	means. Set in lower case.
Ital. or –	means, Set in *Italics.*
Rom.	means, Set in Roman.
Stet.	means, Set in Roman.
	means, Restore words crossed out.

Here is a paragraph incorrectly set, with the corrections indicated by the proper proof marks:



Here it is, properly revised:

> It is not so much that New York is so near to its suburbs, as that its suburbs are near New York. *Amen.*

When you have noted the corrections, return the proof to the printer, marked "Show revise." The printer will then make the corrections called for, and send you another proof. If this is all right, mark it "OK" and return it; if there are still a few minor corrections to make, mark it "OK w c" (*OK, with corrections*). The printer is thus given authority to go ahead and print, making any final corrections without showing another proof.

But before you initial your proofs be sure you are right, for if the printer does as you order and if there are any errors in the finished product, the fault is yours for not spotting them in the proof. You cannot alibi yourself, for the printer can and will exhibit the proof as evidence of your guilt; no printer has yet been known to lose a proof!

In all your typography, remember the cardinal principle that type is *made to be read*. No matter how carefully an advertisement has been planned, written, and illustrated, it utterly fails of its purpose if its message is hard to read.

Don't be too hasty to try "trick" types;

Don't ever use type less than 10 point in any advertisement and not that, unless you have extra space between lines, called "leading";

Don't use more than two, or at most three different type faces in one advertisement; it is usually possible and always preferable to stick to one type family throughout;

Don't think you know more than a good printer; be guided by what he can tell you, and if you don't know what size or kind of type to use in a certain space, leave it to him.

SELECTED REFERENCES

FARRAR, FRED M., *Fred Farrar's Type Book*, New York, 1929.

SHERBOW, BEN, *Making Type Talk* and *Type Charts*, New York.

O'SHAUGHNESSY, JAMES, *Easy to Read*, New York, 1928.

Chapter IX

LAYOUTS

When you look at any famous painting you will, of course, recognize its excellence by virtue of the technique exercised by the artist, the beautiful colors, the fine drawing shown in the figures and the other obvious points of artistic genius; but you will also unconsciously be prejudiced in the painting's favor because of its composition—that is, by the skillful way in which the artist has placed the various objects on his canvas so that they form a harmonious whole, giving to each just the right emphasis in proportionate value to the others.

Exactly the same thing is true of a good advertisement.

Where an artist has canvas to work upon, the advertising man has white space; in place of paints, he uses type matter and illustrations to gain his effects, and although, instead of the painter composing his picture the advertiser is

said to "lay out" his advertisement, the result is the same.

All advertisements have certain units—some more, some less. These are the copy set in type, the illustration, the headline, the signature, perhaps a trade-mark, slogan, etc.

The formation of these units into a single advertisement is the *layout* of that advertisement; the emphasis which the layout gives to the various units is *display*.

When an advertisement is originally planned, a layout man is generally called into consultation. He must know what space the advertisement is going to use, in what publication it is to appear, and what the general idea of the campaign is to be. It is also necessary to know if a package or product is to be shown.

From this data he can usually make a rough sketch of a suggested layout. As a matter of fact, he will make a number of these "roughs" until he gets one that seems to his experienced eye to be right.

This is then turned over to an artist for a more finished sketch showing the arrangement of the units in fairly definite detail and in actual size. If this meets with approval, everything is

set to prepare the advertisement in its final form.

The artist who is to make the illustration is given his instructions as to subject, size, etc.; if there are to be hand-lettered headlines or signatures, these are also prepared in correct proportion. When the art work is completed, the engraver makes "blue prints" of it; these are merely cheap photographs of the work, reduced to the size it is to have in the advertisement. With these as an accurate guide in his layout, the layout man knows exactly how much space is left for the copy.

This, of course, has already been prepared, and the size and style of the type in which it is to be set have been selected. A typographer now takes the layout with blue prints and copy, and sets the latter as per specifications. Often there is too much copy for the space and type size allotted; sometimes there is not enough. In both cases, the copywriter will kick and scream at making any changes in his work, but in the end he always deletes or adds whatever may be necessary. That is one of the joys of being a copywriter.

By this time the cuts have been made; they

A

FIGURE 34.—A. This is the first rough visualization of what the final layout is to be, hastily drawn in pencil on a bit of scratch paper.

set to prepare the advertisement in its final form.

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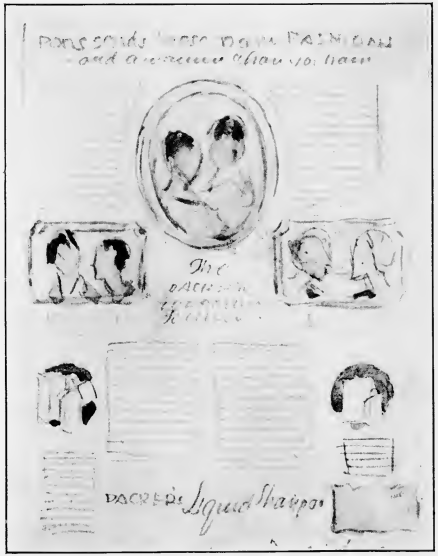


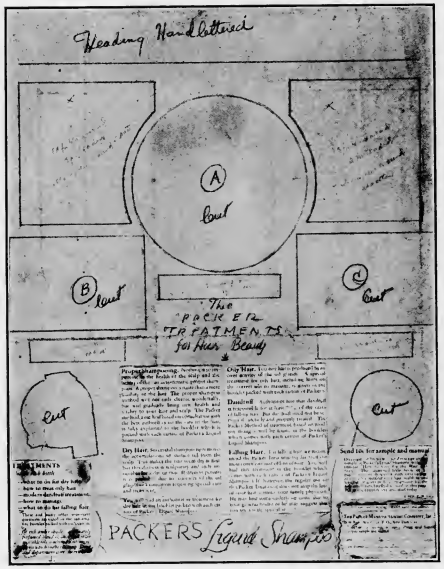
A

FIGURE 34.—A. This is the first rough visualization of what the final layout is to be, hastily drawn in pencil on a bit of scratch paper.

Paris sends these new FASHIONS
—and a warning about your hair!
The PACKER TREATMENTS for Hair Beauty
PACKER'S Liquid Shampoo

B

FIGURE 34.—B. Here is a more finished version of "A" definitely showing art and type arrangements. The illustrations are carefully sketched and the head lines are hand-lettered. Note that the text is indicated by miscellaneous printed matter clipped to correct size and pasted in place.



C

FIGURE 34.—C. This diagram results from "B" and gives artist and copywriter the exact plan for their efforts.

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The PACKER TREATMENTS for Hair Beauty
PACKER'S Liquid Shampoo

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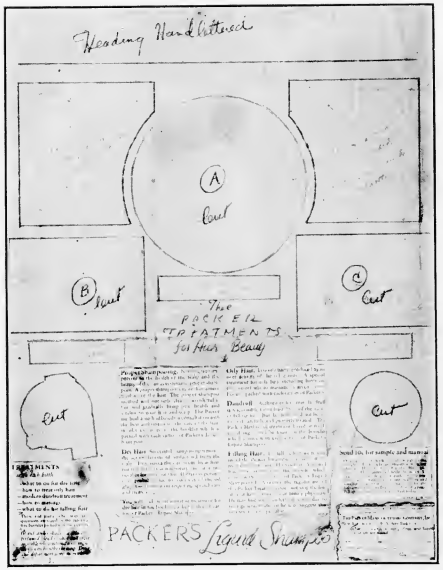

C

FIGURE 34.—C. This diagram results from "B" and gives artist and copywriter the exact plan for their efforts.

D

FIGURE 34.—D. The final drawings for the illustrations. See how the heads have been simplified from "B"? The result is much stronger.

Soft, shining hair ~ LOVELIER than ever
for the ever-simpler styles that Paris sponsors
The PACKER TREATMENTS for Hair Beauty
PACKER'S Liquid Shampoo

E

FIGURE 34.—E. The final copy has been written, set in type, and the proofs pasted in place. Note the revisions in the headlines. The illustrations are indicated by blue prints.

D

FIGURE 34.—D. The final drawings for the illustrations. See how the heads have been simplified from "B"? The result is much stronger.

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for the ever-simpler styles that Paris sponsors
The PACKER TREATMENTS for Hair Beauty
PACKER'S Liquid Shampoo

E

FIGURE 34.—E. The final copy has been written, set in type, and the proofs pasted in place. Note the revisions in the headlines. The illustrations are indicated by blue prints.

F

FIGURE 34.—F. And here is the complete advertisement as it finally appeared. (These illustrations are used by courtesy of the Blackman Co., New York.)

are dropped into their respective places, and when proofs have been pulled and OK'ed, the complete advertisement is ready to be plated, and sent to the publication either as an electrotype, a stereo or a mat.

Figure 34 gives the complete history of such a preparation.

When you remember the importance of first impressions, you can appreciate the reason why an advertisement should have a good layout to be successful. The greatest copywriters and artists could combine on an advertisement for the greatest commodity in the world, and if the layout was poor the whole thing would be a failure, for people will not read advertisements that do not attract them. And the first duty of an advertisement is to get itself read; this can be accomplished only by giving the advertisement a physical form that will entice the reader into giving it his attention. Then—and only then—can we reasonably expect the copy and the art to do their work. For this reason, it is not too much to say that the layout is the most important part of an advertisement.

The basic rules of layout work are not difficult. First of all, you have to make your appeal

Soft, shining hair ~ LOVELIER than ever
for the ever-simpler styles that Paris sponsors
The PACKER TREATMENTS for Hair Beauty
TREATMENTS
PACKER'S Liquid Shampoo

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The basic rules of layout work are not difficult. First of all, you have to make your appeal

to the reader through his eye, and consequently you must plan your layout so that it makes this visual appeal as quickly, easily and automatically as possible. When anyone looks at a piece of printed matter, the eye unconsciously goes first to the upper left-hand corner. From there it travels to the right, and if there is nothing to stop it there and bring it down, or back to the left, it will move up and away from the subject. So our task is not only to catch the eye but to *hold it*.

This is done in a variety of ways—by illustration, blocks of type, decorative rules, or plain white space. Figure 35 is a splendid example of how various elements enter into the success of a layout. To start with, the eye is caught by the white band containing the text which cuts up and across the top of the illustration. The copy is perhaps a trifle long, but even if you do not read it all, you cannot leave it before your eye is caught and led downward by the light edge of the wall, running from the upper right corner of the page. Where the wall disappears behind the car, the eye is still held by the taller figure with the jar and led to the two tires. Note how cleverly these are depicted in considerable tech-

The new General Dual-Balloon "8" delivers its surplus of big mileage with luxurious riding comfort—the cradle-like effect of 33½% greater deflation than single balloons are able to stand and without the rebound. - - More than a balloon—a Dual-Balloon—and an "8" too. Advancing beyond all former balloon-ery standards. Not just an 8-ply tire, but an 8-ply base carcass with three rubber cushion plys - - A softer but stronger tire—no slips. More non-skid tread on the road and longer lasting. The rubber plys inside the tire
DUAL BALLOON
give and let the whole tire grip the road like a cat's paw. The same rubber plys take the road shocks as the tire - - so amazing mileage shown by impact recorder tests. - - Twenty thousand, forty thousand, sixty thousand miles—surpassing even the great mileage records of former Generals. - - For the millions who ride on rubber the Dual-Balloon "8" is the epitome of progress—confirming the fact that the longest experience with Top-Quality will always lead the way. Built in Akron, Ohio, by The General Tire and Rubber Company.
The New GENERAL DUAL-BALLOON 8
—goes a long way to make friends

FIGURE 35.

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FIGURE 35.

nical detail, despite the highly illustrative quality of the rest of the illustration. Having reached the tires, the eye is still held so that the signature of the advertisement is read. For this, we have to thank the arrangement of the little medals and the words "The New" which keep the vision from slipping away to the left, and the individual lettering of the rest of the signature which draws the eye along to the right.

This, by the way, is an advertisement which contains just about as many elements as an advertisement can have and still be successful—headline, copy, illustration, product, trademark, signature and slogan. You seldom see a good layout using as many items as these, and then only if, as in this case, the advertisement is of page size.

Two-page advertisements, of course, give more opportunity for striking layouts by reason of their size alone, but even these have their drawbacks depending upon whether the space is a "center page spread" or "two pages facing." The former is found only in publications which are bound with wire stitching through the center of the middle sheet, thus giving an unbroken

expanse of two pages. On the other pages and in magazines bound like a book—and also in newspapers—there is necessarily a white margin on the inside edge of each page; this is called a "gutter" and when double-page advertisements are printed on two pages facing each other in this manner, the layout has to take the gutter into consideration, so that it will not seem to divide the advertisement in two. Figure 36 shows examples of these two forms of two-page advertisements.

Ingenuity in making striking layouts is especially called for in smaller advertisements. Each advertisement, being small, will have other advertisements as well as reading matter competing for reader attention and must work all the harder to get its share. Here, more than ever, should the layout's strength lie in simplicity, and the important consideration of surrounding advertisements must never be lost sight of.

Consequently, remember to leave sufficient white space above and below your advertisement to set it apart. Figure 37 shows two single-column advertisements in which this precaution was not followed, and when a newspaper set

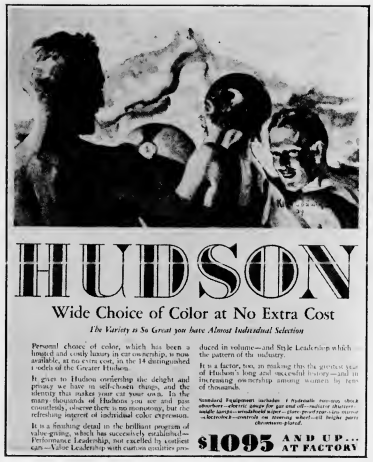

HUDSON
Wide Choice of Color at No Extra Cost
The Variety is So Great you have Almost Individual Selection
$1095 AND UP... AT FACTORY

FIGURE 36.-A. Two pages facing.

FIGURE 36.-B. Double-page center spread.

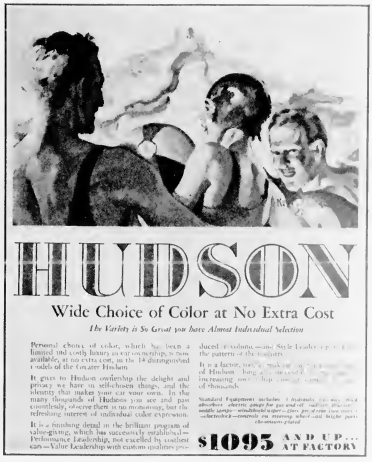

HUDSON
Wide Choice of Color at No Extra Cost
The Variety is So Great you have Almost Individual Selection
$1095 AND UP... AT FACTORY

FIGURE 36.-A. Two pages facing.

FIGURE 36.-B. Double-page center spread.

TOURS DE LUXE TO THE
West Indies
St. Thomas Dominica
St. Croix Martinique
St. Kitts Antigua
St. Lucia Barbados
Guadeloupe Trinidad
23 Days $175.00 up
S. S. "Dominica"
June 20 July 18 Aug. 15
FURNESS
Bermuda Line
34 Whitehall St. 565 Fifth Ave., New York
or any Authorized Agent
VACATION TRIPS
HAVANA $135 up
10 DAYS — ALL EXPENSES
Complete maintenance afloat and ashore. Interesting automobile sightseeing trips included. Sailings from New York each Saturday.
MEXICO CITY $275 up
24 DAYS — ALL EXPENSES
Steamer, rail and hotel expenses, Mexico City and return. Sightseeing trips in Havana, Yucatan, Mexico City. Sailings from New York each Thursday
WARD LINE
Ft. Wash. JOHN 1811 585 Fifth Ave. VAN 8-00
& Authorized Tourist Agents

FIGURE 37

one above the other the effect was that of one advertisement.

Also, when you use illustrations, keep their center of interest within your space. If people or other objects in your picture face *out* of it rather than *in*, your reader's eye is going to wander away. Figure 38 illustrates two shoe advertisements which appeared alongside each other. The advertisement to the left is a complete unit in itself; in the right-hand one, an effort apparently was made to have a dominating illustration, even though it was necessary to show the product on a decided slant. Result: the eye is unconsciously led straight out of the advertisement into the one next door.

In unusually small space, there is no room to leave vacant, so as long as you have to fill it, you might as well do it as strikingly as possible by means of bold rules and decorative frames and borders. Though small, see how the examples in Figure 39 stand out.

Almost every layout falls into one of two classes—balanced and unbalanced. The balanced layout, or editorial layout as it is sometimes called, gives the arrangement of units evenly balanced with respect to the center of

We think
This is the Finest
GOLF SHOE
Made
THE DROMMIE
$12
It is priced · ·
à la 1929
SHOE men have known for years how to build a $7 shoe. But we have found how to make a $9 shoe and sell it for $7. That calls for a big organization like ours, with large volume and more modern methods. Why should a shoe cost you as much today as it did 10 years ago?
John Ward
MEN'S SHOES
$7

FIGURE 38

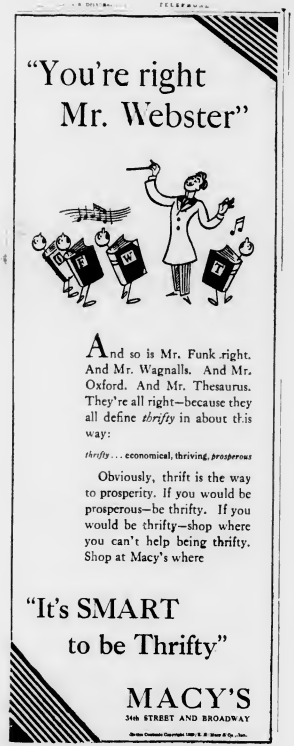

"You're right
Mr. Webster"
And so is Mr. Funk right. And Mr. Wagnalls. And Mr. Oxford. And Mr. Thesaurus. They're all right—because they all define *thrifty* in about this way:
thrifty . . . economical, thriving, *prosperous*
Obviously, thrift is the way to prosperity. If you would be prosperous—be thrifty. If you would be thrifty—shop where you can't help being thrifty. Shop at Macy's where
"It's SMART
to be Thrifty"
MACY'S
34th STREET AND BROADWAY

FIGURE 39 (A)

FIGURE 39 (B)

the advertisement. This makes for dignity and impressiveness. In the unbalanced layout, the units are composed with more striking variety. See Figures 40 and 41, for respective examples.

A good way to train yourself in composition is to make your layout of units follow, even though remotely, the form of some simple letter of the alphabet, such as a capital "C," "Z," "S," "L," "J," or "X."

If you will analyze advertisements, you will be surprised to find how many of them fall into one or the other of these alphabetical forms.

Often the product to be advertised will suggest unusual ideas in layout treatment; a striking example was the Eversharp Pencil campaign series, in which the pencil and decorative lines drawn by it gave form to the entire advertisement.

Specialty magazines, such as *Life, The New Yorker* and *Judge*, offer splendid chances to make advertisements fit right into the spirit of the publication. The two examples shown in Figure 42 were so much like the regular editorial contents of the magazines in which they appeared that people often read them through before realizing their error. Fortunately they

GOLDEN TRADITIONS • THE INSPIRATION OF FLEETWOOD
No manufacturing industry owes more of the debt of gratitude which modern industry owes to the artisans and the craftsmen of the past, than is Fleetwood. ¶ The spirit which moved the carriage builders of those earlier days, is today the inspiration of the artisans in the custom body shops of Fleetwood, in America—a community of craftsmen which takes its name from that beautiful English town founded by the celebrated Fleetwood family which flourished in England in the seventeenth and eighteenth centuries. ¶ The rich traditions of three hundred years of coach building, applied great developments by Fleetwood, have served for Fleetwood Bodies a special and separate place as the minds of the most discriminating circles in the world. ¶ The quality of every Fleetwood Body is heightened by the superb engineering contributed by Fisher and its actual value vastly increased by reason of the fact that Fleetwood commands the unequaled facilities and resources of the Fisher Body organization. ¶ It is entirely fitting that the names and the physical and designing resources of Fleetwood and Fisher should reinforce each other, and particularly notable that this association brings to Fleetwood advantages which Fleetwood, alone among custom body builders, enjoys. ¶ In the past, Fleetwood Bodies have graced such notable chassis as Hispano-Suiza, Isotta Fraschini, Mercedes, Minerva, Rolls-Royce, Duesenberg, Cadillac and La Salle. Fleetwood will continue to create custom designs for these and other chassis, and to deserve, in ever larger measure, that high repute attaching to the Fleetwood name.
FLEETWOOD

FIGURE 40. Balanced layout.

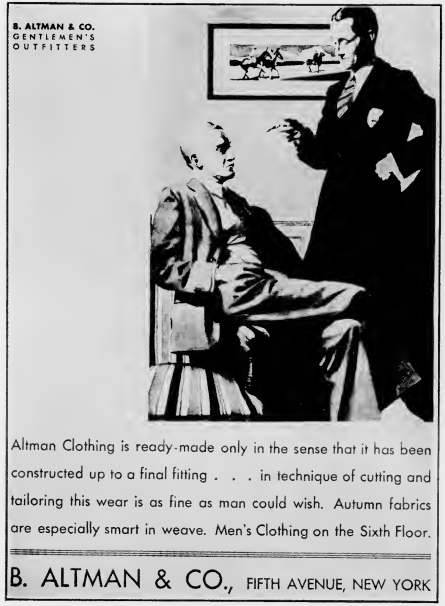
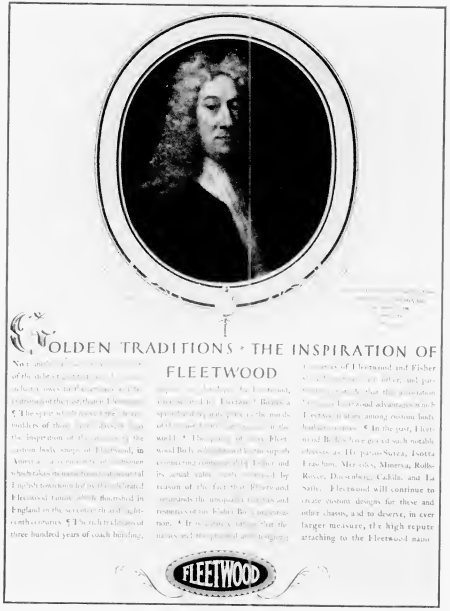

B. ALTMAN & CO.
GENTLEMEN'S
OUTFITTERS
Altman Clothing is ready-made only in the sense that it has been constructed up to a final fitting . . . in technique of cutting and tailoring this wear is as fine as man could wish. Autumn fabrics are especially smart in weave. Men's Clothing on the Sixth Floor.
B. ALTMAN & CO., FIFTH AVENUE, NEW YORK

FIGURE 41. Unbalanced layout.



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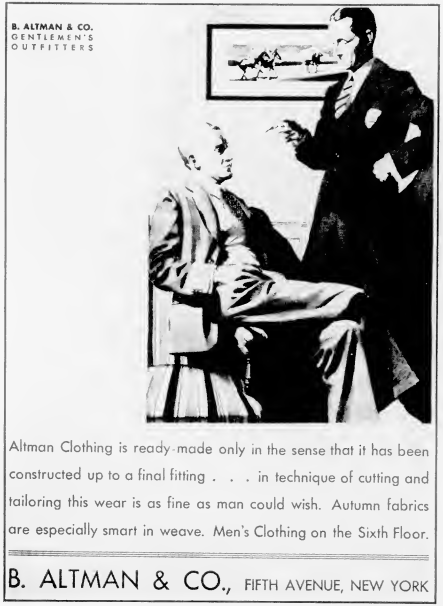
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B. ALTMAN & CO., FIFTH AVENUE, NEW YORK

FIGURE 41. Unbalanced layout.

SOME
TRADE SECRETS
REVEALED
Obtaining
Style Reactions
from our
Board of Directors
This ability of ours always to please the various whims of our thousands of customers (sale) is not a divine gift. Rather, it is an indication of the care and thought of the lads in our designing corrals. The trouser that pleases grandson makes grandpa faint with horror, whereas the sack coat favored by the elder generation has been known to cause the younger generation to emit shrill yelps of anguish at sight. All of which is not unknown to us. (Nor illustrative).
So, we solve the dispute and salve the dispassions by including in our shops all styles, all sizes, and—if we must inject a commercial note into this idyll—at most all prices.
Speaking of Prices—
Our Suits for Men
range from $30
to $45
ROGERS PEET COMPANY
Fifth Ave. at 41st St.
Herald Sq. at 35th St.
Broadway at Liberty
Broadway at Warren
New York City
Broadway at 13th St.
Tremont at Bromfield
Boston, Massachusetts
No matter what you buy here, you are always given your money back anytime you're not satisfied

FIGURE 42 (A)

We know a girl

The girl knows practically nothing. Yet she is busy every evening.

"Do you pay any attention to the collars your boy-friends wear?" we asked her.

"Yes," she replied.

"What do you do if they are wrong?" we pursued.

"It depends on how well I know them," replied the witness.

"What do you say if you know them pretty well?" we insisted.

"If I know them pretty well, and like them pretty well, I ask them *if they dressed in a hurry.*"

That seems to be a code-phrase of the Great Conspiracy to Keep the Males on the Hop. It is passed on for what it is worth.

"We have it on good authority that no wearer of the astonishing new feather-light Golden Arrow Collar (which is starched) has ever been asked whether he dressed in a hurry. That is worth 35 cents to most any man."

Golden
ARROW
COLLARS

FIGURE 42 (B)

SOME
TRADE SECRETS
REVEALED
Obtaining
Style Reactions
from our
Board of Directors
This ability of ours always to please the various whims of our thousands of customers (ads.) is not a divine gift. Rather, it is an indication of the care and thought of the lads in our designing corrals. The trouser that pleases grandson makes grandpa faint with horror, whereas the sack coat favored by the elder generation has been known to cause the younger generation to emit shrill yelps of anguish at sight. All of which is not unknown to us. (Not to illustration).
So, we solve the dispute and salve the disputants by including in our shops all styles, all sizes, and—if we must inject a commercial note into this idyll—at most all prices.
Speaking of Prices—
Our Suits for Men
range from $30
to $45
ROGERS PEET COMPANY
Fifth Ave
at 41st St
Broadway
at Warren
Herald Sq.
at 35th St.
New York
City
Tremont at Bromfield
Boston, Massachusetts
Broadway
at Liberty
Broadway
at 13th St.
No matter what you buy here, you can always get your money back anytime you're not satisfied

FIGURE 42 (A)

We know a girl

She said she knows practically nothing. Yet she dresses every evening.

"Do you pay any attention to the collars your boy-friends wear?" we asked her.

"Yes," she replied.

"What do you do if they are wrong?" we guessed.

"It depends on how well I know them," replied the witness.

"What do you say if you know them pretty well?" we insisted.

"If I know them pretty well, and like them pretty well, I ask them *if they dressed in a hurry.*"

That seems to be a code-phrase of the Great Conspiracy to Keep the Males on the Hop. It is passed on for what it is worth.

"*We have it on good authority that the wearer of the astonishing new feather-stitched Golden Arrow Collar is* [illegible] *is starchedly boss every member he dresses in a hurry. That is worth 35 cents to most any man.*"

Golden
ARROW
COLLARS

FIGURE 42 (B)

FIGURE 43

were good enough to escape unfavorable criticism thereby.

And when everything else fails, do not be afraid to play on the "pointer" or the "bull's eye" theme. These are old, but always good, and are capable of unending original variations.

The subjoined examples of Figure 43 show clearly the modus operandi of these tried and true friends of the profession.

SELECTED REFERENCES

DWIGGINS, W. A., *Layout in Advertising,* New York, 1928.

YOUNG, FRANK H., *Advertising Layout,* New York, 1928.

LINOTYPE, *Layout Kit,* Philadelphia, 1927.

FIGURE 43

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Chapter X

MAGAZINE AND NEWSPAPER ADVERTISING

MAGAZINES

Most magazines, weekly, monthly and quarterly, are national in circulation and consequently offer themselves as particularly good media for national advertising campaigns. The majority of magazines have the additional advertising advantage of being printed on coated paper which permits of the use of full-color and black and white half-tone plates for reproduction; even those publications which use rough antique finish paper include coated paper inserts in their advertising sections.

In general, magazine space is sold on a page basis in units of eighth, quarter, half or full pages, an additional premium being charged when the space bought is on the inside of the front cover, or on the inside or outside of the back cover.

Originally, all magazine advertising sections were entirely separate from the editorial contents but in order to force the reader's attention to the advertisements it is now the usual practice to run the reading matter through the advertising, so that almost every advertisement is next to or opposite reading matter.

Magazines are divided into classifications determined by their appeals, which may be arbitrarily stated as follows:

General Appeal: Having editorial contents and policies which meet with popular approval, such as *Liberty, Saturday Evening Post, Collier's, Cosmopolitan, American.*

Class Appeal: Of those publications whose appeal is confined to certain definite groups of readers, generally good examples are *American Mercury, Spur, Town and Country, Vanity Fair, Harper's, Scribner's.*

Special Appeal: Magazines with a special appeal are those edited for circulation among special classes of readers, such as boys, girls, technical and professional people, sportsmen, dressmakers, housekeepers, etc. It may be difficult at first to differentiate this class

from the "Class Appeal" variety of magazines, but you will see the difference if you remember that while a hardware man and his wife might both read *Harper's*, the woman would also read *The Ladies' Home Journal* and the man *The Hardware Age*.

The advertiser may find that he should advertise his product in magazines of all three classes, but if he is a wise advertiser he will run three different campaigns, keyed in illustration, text and layout to reach the particular groups to which these classes cater.

A motor car in the *Saturday Evening Post* would probably stress low price; in the *Woman's Home Companion*, smartness of design and interior fittings, and in *Motor* its technical requirements.

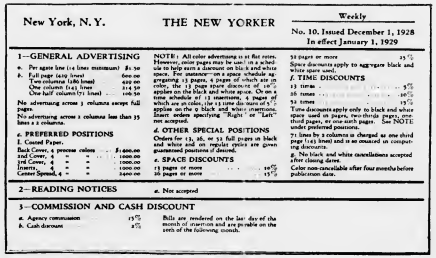
This analysis of circulation is more easily made among magazines, as the subscription lists form an infallible guide as to territory and numbers. While the actual circulation figures of the average magazine seem small in comparison with those of a newspaper, it must not be forgotten that the life of a single copy of a magazine is infinitely longer than that of a

newspaper. The latter is read and perhaps kept for a day or two at most and then thrown away, but a magazine is kept for weeks or months—even years, in the case of doctors' and dentists' waiting rooms. For this reason it is safe to average the probable circulation of a magazine as three times that of its actual figures, as each copy will be read by three or four people.

Opposed to this seeming advantage over newspapers is the fact that magazines are printed far in advance of their publication date, and consequently it is impossible to make any sort of close tie-up with national news events, as is often the case with newspaper advertising.

In using magazine space, it is always best and sometimes necessary to supply not only a plate of the illustration but an electrotype of the entire advertisement, text and all, to each magazine used. As many magazines have different size pages, this eliminates all possibility of anything going wrong in the set-up, as might be the case if the publication were asked to do this work.

All magazines supply advertisers with "rate cards" (Figure 44) giving all the price rates for space, and sizes of the various spaces. It



New York, N.Y. — THE NEW YORKER — Weekly

No. 10. Issued December 1, 1928
In effect January 1, 1929

1—GENERAL ADVERTISING

a. Per agate line (14 lines minimum) $2.50
b. Full page (429 lines) 600.00
Two columns (286 lines) 400.00
One column (143 lines) 214.50
One half column (71 lines) 108.50

No advertising across 3 columns except full pages.
No advertising across 2 columns less than 35 lines x 2 columns.

c. PREFERRED POSITIONS

1. Coated Paper.

Back Cover, 4 process colors	$1,600.00
2nd Cover, 4 " "	1200.00
3rd Cover, 4 " "	1100.00
Inserts, 4 " "	1000.00
Center Spread, 4 " "	2400.00

NOTE: All color advertising is at flat rates. However, color pages may be used in a schedule to help earn a discount on black and white space. For instance—on a space schedule aggregating 13 pages, 4 pages of which are in color, the 13 page space discount of 10% applies on the 4 color pages, and on a 52 time schedule of 13 insertions, 4 pages of which are in color, the 13 time discount of 5% applies on the 9 black and white insertions. Insert orders specifying "Right" or "Left" not accepted.

d. OTHER SPECIAL POSITIONS

Orders for 13, 26, or 52 full pages in black and white and on regular covers are given guaranteed positions if desired.

e. SPACE DISCOUNTS

13 pages or more	10%
26 pages or more	15%
52 pages or more	25%

Space discounts apply to aggregate black and white space used.

f. TIME DISCOUNTS

13 times	5%
26 times	10%
52 times	15%

Time discounts apply only to black and white space used on pages, two-thirds pages, one-third pages, or one-sixth pages. See NOTE under preferred positions.

7/8 lines by 2 columns is charged as one third page (143 lines) and is so counted in computing discounts.

a. No black and white cancellations accepted after closing dates.

Color non-cancelable after four months before publication date.

2—READING NOTICES

a. Not accepted

3—COMMISSION AND CASH DISCOUNT

a. Agency commission 15%
b. Cash discount 2%

Bills are rendered on the last day of the month of insertion and are payable on the 10th of the following month.

Obverse

4—CONTRACT AND COPY REGULATIONS

The publishers reserve the right to exclude any advertisement which, in their opinion, does not conform to the standards of the publication. Rejection may be based upon the product to be advertised, or upon the arrangement, text or illustration proposed.

Over those conditions appearing in the publishers' contract of advertising, orders are binding upon the publishers.

Orders for space to be used one year or more after same last closed are not accountable at present rates, such space may be ordered at rates prevailing.

Cancellation of any order in whole or in part forfeits the right to superseded rate on subsequent insertions.

Black and white orders on the books give rate protection on color and preferred positions, and vice versa.

5—MECHANICAL REQUIREMENTS

a. Size of plates: page 7 ins. wide by 10⅛ ins. deep, single column width 2⅛ ins.
b. Double column width 4⅛ ins.
c. Column depth 143 lines.
d. ⅓ column depth 71 lines.
e. Three columns to page.
f. Closing date Monday, 12 days preceding date of publication.
For color, 18 weeks preceding date of publication.
g. For best printing, original halftones, not electros, should be supplied (120 screen).

6—CIRCULATION

a. The New Yorker was admitted to A. B. C. membership, January 25, 1926.
b. Rate based on 65,000 net paid.
c. Character of Circulation: New Yorkers.
d. Publication date: Friday. Date of issue, every Saturday.
e. Location: Metropolitan New York.

7—MISCELLANEOUS

a. Price per single copy, 15 cents, subscription $5.00 a year.
b. Publishers: F-R Publishing Corporation R. H. Fleichmann, Publisher; H. W. Ross, Editor; Eugene R. Smolder, General Manager; Raymond B. Bowen, Advertising Manager.
c. Western Office: 307 North Michigan Ave., Chicago, Illinois. Thurlow Brewer, Manager.
d. Pacific Coast and Southern Representatives: Blanchard, Nichols & Coleman, San Francisco, Los Angeles, Seattle, Atlanta.

THE NEW YORKER
25 West 45th Street, New York

Reverse

FIGURE 44

is to be remembered, especially in the case of full pages, that these sizes are "type sizes" and not "page sizes"; the latter is the overall size of the entire page, while the former is the actual size of the space on the page, exclusive of margins, which is available for printed matter. These rate cards also indicate the half-tone screen which may be used on their pages and similar technical information, as well as a schedule of "publication dates" and "closing dates."

Obviously the publication dates are those on which a magazine is published; the closing dates are the advertiser's guide as to when his material should be in the hands of the publication for each issue. There are usually two closing dates—the first, for advertisers who wish proofs of their advertisements with the privilege of revision; the second, which is much nearer the publication date, is a "last call" only, beyond which no advertisements can be accepted for correction.

NEWSPAPERS

Newspapers are usually thought of as the great local advertising market and properly so,

as their localized circulation is a sure avenue of approach to the people residing in each paper's territory. This, of course, is not to say that their usefulness for national campaigns is in any way impaired, for in an earlier chapter we have already seen how necessary is newspaper aid in merchandising and distribution that is truly national. Oddly enough, while it has been common practice for newspapers to be an adjunct to magazines in national campaign work, there have lately been a number of instances where magazines have been used to help a local campaign in newspapers. Many of the country's great stores, for example, are using national magazines to carry general style and other institutional advertising to readers throughout the country, so that when these same readers visit the stores' home cities, their acceptance of the local newspaper advertisements will be all the more ready.

Newspaper space is sold in units measured by agate lines per column. That is, a 50-line single-column advertisement is 50 lines deep and one column wide; a 50-line double-column advertisement is 50 lines deep, but two columns

wide. The advertiser pays for 50 lines in the first, and 100 lines in the second.

The cost of space in a newspaper is determined by the position in which the advertisement is to appear in that paper. The base rate is always for "run of paper," which means that the advertising composing room of the paper can place the advertisement wherever it will fit. As a result, some "run of paper" advertisements get good positions at times, and terrible ones at others.

If it is necessary that an advertisement should appear on a sports, dramatic, society or other special page, the rate for giving such "preferred position" is greater; rates on pages 2, 3 and 4 are usually highest of all. Also, Sunday edition rates are higher than those for week days. On any newspaper page, the outside columns and the space above the center fold are preferable, as they are the first to catch the reader's eye.

Advertisers who use large amounts of space receive the benefit of a reduced rate. An advertiser using 50,000 lines a year will pay less per line than the user of 25,000 lines, and so on. These rates are usually net, and are not subject

to any agency or other discount, but in the end they amount to less than the base rate minus discounts.

All this data is contained in a rate card, similar to the magazine rate card, but in addition many large papers have special restrictions as to type, sizes, and illustrations, so that no advertiser can dominate a page by the extravagant use of black face type and black areas in illustrations. If advertisements are submitted which violate these regulations, the paper uses Bendays to gray the offending blacks—often totally destroying any effectiveness the advertisements may have had. Advertisers should always familiarize themselves with all special requirements, and abide by them when originally preparing their copy.

As newspapers maintain their own printing plants, they are always prepared to set advertisements in type, and to make engravings of illustrations if needed. This is less expensive than having an entire advertisement plated in advance, but is not so satisfactory except in the case of advertisements whose layouts are simple.

When a newspaper sets an advertisement it

submits proofs for correction or revision, and will hold the advertisement until it receives orders to insert it. Advertisements so handled are called "wait orders." Naturally, no advertisement is ever printed in a paper without an "insertion order," which gives space, position and date of issue, as in the case of magazines.

A distinguishing characteristic of newspaper advertising is its timeliness, a publicity asset valuable not only for a tie-up with news events of national or local importance, but more especially for merchandising. Stores in particular take advantage of this for special sales, and every other appeal that can be connected with weather conditions, etc., etc., ad lib.

Advertising copy for morning papers can be received late on the afternoon preceding publication, and the dead line for the morning edition of afternoon papers is usually the preceding night.

This practice allows newspaper advertisements to have that great element without which no advertisement can be said to have realized its fullest opportunity—News.

Chapter XI

RADIO, CAR CARDS, PRESS AGENTS

Although newspapers and magazines are properly regarded as the basic ingredients for a successful advertising campaign's recipe, some other components are often essential for the seasoning which will bring the complete approval and acceptance of the public.

The foremost of these adjuncts are radio campaigns, car advertising, and the work of the ubiquitous press agent. Of these, radio is the newest and therefore the most interesting.

Broadcasting, in contradistinction to the long evolution of other forms of advertising, broke suddenly upon a startled world with almost no preliminary warning. Subsequent experimentation has, of course, improved reception and programs, but from the first we have had radio advertising almost as we know it now. The next step will be home television in natural colors, and experts say that it is not as far off as we may imagine.

When the radio microphones were first offered to advertising usage, the result was the chaos that might have been expected. Clients signed up for broadcasting hours with no thought of cost and possible returns, and their programs were thrown together in a helter-skelter fashion. Among these air-minded pioneers were such far-seeing organizations as the Great Atlantic and Pacific Tea Company, whose "A & P. Gypsies" were, and still are, among the outstanding successes of radio advertising.

The various broadcasting companies set out to sell time over their stations just as publication representatives sell space, and in addition they offered their services in arranging programs. Their clients were only too glad to have this worry taken off their hands, and the result was a hodge-podge of uninspired, bromidic and repetitious offerings of a singularly unconnected nature.

The inevitable result was that the advertising agencies began to step into the broadcasting studios, and now several of the agencies have special departments that handle nothing but the radio needs of their clients.

These departments prepare the necessary

programs, so that they have some relation to the advertiser and his other advertising, hire the participating talent, conduct rehearsals and supervise the actual broadcasting. For this, the agencies are remunerated on a scale similar to that obtaining in publication work; of the actual fee charged the advertiser by the broadcasting company, the agency receives the usual 15 per cent commission, and also 15 per cent of the fees paid to the program artists.

It is the opinion of those experienced in radio, that advertising thus broadcast is productive of results only when used as an auxiliary to other advertising; it is splendid as "reminder advertising" but cannot hope for permanent effectiveness by itself. A case in point occurred in Newark, N. J., whence a toothpaste company broadcast the efforts of a particularly gifted entertainer who by his many talents could and did render all the programs unassisted. He was a tremendous success, and during the six weeks he was on the air the sales of the toothpaste mounted to unbelievable heights. No other advertising of any sort was used, and the manufacturer felt that his radio campaign was all that he needed. So he transferred his one-man

show to a Pittsburgh station, and again the local sales of his product sky-rocketed. By the time the six weeks in Pittsburgh were up, the sales figures equaled the Newark record—or what the Newark record had been, for when the broadcasting there stopped, the sales stopped too! The same thing happened in Pittsburgh, when the radio campaign was moved to the West, and to save his business the manufacturer had to enlist the immediate assistance of a publication campaign.

The other side of the picture shows us a national gasoline campaign in magazines and newspapers featuring invitations to summer motor tourists to visit certain states, said invitations being extended by the states' governors. This was given added force by a radio hook-up that broadcast each governor voicing his invitation in person at the same time that it appeared in print.

At present, the cost of radio advertising limits its use to national advertisers and large local advertisers. It is interesting to note that the increased use of radio broadcasting has helped rather than deterred advertising in other media, for it has increased the consumption of

radio sets, with a proportionate increase in advertising for them. During 1928, radio advertising in newspapers increased 29 or 30 per cent.

Car Card Advertising has long been with us; it is a tried and true friend of advertisers who wish inexpensive and effective assistance to their other publicity.

The standard size of a car card is 11 x 21 inches, which allows for good visibility in both text and illustration; if the space in the car permits, car cards are sometimes obtainable in sizes either larger or smaller than regulation.

The advertising space in most street cars in the United States is leased en bloc to the Barron G. Collier Company, who are specialists in this form of advertising; their head office is in New York, with branch offices and salesmen all over the country. The space they control is offered for rent on a flat fee basis to local or national advertisers, the charge being based on the number of cars in which the cards are to appear.

If all the cars on a line, or in a city, county, or state are used, the campaign is said to have a "full run," if half the number of cars, a

"half run," and if one-fourth the number of cars a "quarter run." Circulation is based on the average number of passengers carried by the lines in question; the average cost of a car card campaign is 4 cents per thousand riders on a national basis, though in some cities in jumps to 7 cents and in others drops to 3. These figures are for space only; art, engraving and printing are extra. The Collier Company allows no discount to agencies, and in consequence many national street car campaigns are handled direct between the advertiser and Collier. The latter organization maintains its own art, copy and printing departments, and gives its clients complete service.

Contracts are made in units of one year, with a change of cards monthly. In the case of national advertisers, the art work is, of course, made specially for them, and as a car card allows many products to be shown in actual size and natural colors, some striking effects are possible.

In order to offset the tremendous visual advantage this would give the national advertiser over the small local advertiser who could not possibly afford expensive cards, cleverly ar-

LEND US YOUR GIRL
YOU want to help her start a happy, prosperous life.
A Savings Account here is the first step at any age.
PAYS on your SAVINGS

FIGURE 45 (A)

FIGURE 45 (B)

ranged series of syndicated designs are offered to local clients.

These series of illustrations cover almost every phase of business endeavor and are, in fact, somewhat interchangeable, with or without special or syndicated copy. By the use of these series cards, the little advertiser who may use only ten cards in a tiny town can secure an effective three- or four-color advertisement at small cost; the use of a series is, of course, restricted to one client in each district.

Figure 45 shows a blank card of a series, together with examples of how the same card has been adapted for five widely different local campaigns.

Figure 46 shows another series card, and four examples of how local advertisers adapted it to special layouts of their own.

Figure 47 shows special cards used by national advertisers.

In all these cards, note the direct and forceful handling of text and illustration. When writing copy for car cards, write telegrams; if you use more than two dozen words of text they will not be read.

Bus Cards, Railroad Cards, Billboards and

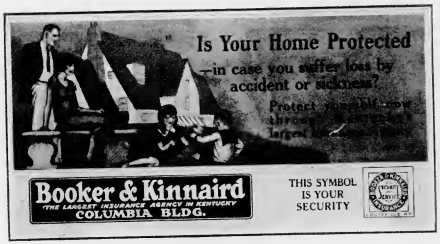

Is Your Home Protected
—in case you suffer loss by accident or sickness?
Booker & Kinnaird
"THE LARGEST INSURANCE AGENCY IN KENTUCKY"
COLUMBIA BLD'G.
THIS SYMBOL IS YOUR SECURITY

FIGURE 46 (A)

ranged series of syndicated designs are offered to local clients.

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Bus Cards, Railroad Cards, Billboards and

Is Your Home Protected
—in case you suffer loss by accident or sickness?
Protect yourself now through Kentucky's largest Insurance Agency
Booker & Kinnaird
THE LARGEST INSURANCE AGENCY IN KENTUCKY
COLUMBIA BLDG.
THIS SYMBOL IS YOUR SECURITY

FIGURE 46 (A)

More time for your Family
A Mother's strongest influence with her children lasts only seven years!
Be with them all you can!
ORIENTAL LAUNDRY CO.

YOUR DREAMS COME TRUE
in a savings account.
We take an interest in you and pay you 3% interest.
THE NATIONAL LUMBERMAN'S BANK
"MUSKEGON'S OLDEST BANK"

FIGURE 46 (B)

FIGURE 47 (A)

FIGURE 47 (B)

Posters are sold and serviced in the same general way as street car cards. In billboard advertising, the smallest commercial size of poster used by the big companies, of which the General Outdoor Advertising organization is the chief, is the "3-sheet" measuring 50 inches wide by 87 inches high. These 3-sheets are located at eye level in retail shopping centers, right at the point of purchase, thus providing "reminder advertising" at the local drug stores, groceries, etc. The biggest and most generally used size is the "24-sheet," whose actual printed size is 19 feet and 6 inches wide by 8 feet and 8 inches high. These "24-sheets" are centered in a panel 25 feet wide by 12 feet high. All illustrated posters are lithographed. Here, more than in any other form of advertising, we must remember to form our message so that "he who runs may read."

In addition to the posters above-mentioned, outdoor advertising is also carried on with other open air media, such as the spectacular electric signs which through their gigantic size, brilliance and motion and color effects make a tremendous display. Due to their great cost, their use is logical only in locations of out-

FIGURE 47 (B)

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In addition to the posters above-mentioned, outdoor advertising is also carried on with other open air media, such as the spectacular electric signs which through their gigantic size, brilliance and motion and color effects make a tremendous display. Due to their great cost, their use is logical only in locations of out-

standing strategic importance, as Times Square in New York, Michigan Boulevard in Chicago, or along the Atlantic City boardwalk.

Painted bulletins, which differ from 24-sheets in that they are larger and the advertisement is painted directly on the signs, are used extensively along the main traffic arteries in cities and suburbs, and bordering railroad lines. Similar wall signs are painted on the walls of buildings. In most cases all painted signs are illuminated at night, as are the 24-sheets.

Press Agentry has reached its highest—as well as its lowest!—form of development in this country, thanks largely to the initial impetus of P. T. Barnum and his disciples of the circus publicity fraternity. Editors were gullible in those days, and they published countless columns of free publicity for Barnum's shows, text and pictures being supplied by the old showman himself, though sometimes sent from other cities under an assumed name.

This type of humbugging passed with the beginning of this century, but reappeared in the form of jewel robberies and appendicitis operations that happened to prominent actresses and those who wanted to be prominent. Just when

city editors began automatically to toss accounts of such misfortunes into the waste basket, the movies came along and the press agents went crazy. They had a new medium to work with, new people to work for, and a new public to work, and they certainly did. For a time, the newspapers accepted most of their stuff, realizing that the movie fans among their readers demanded it, but at last the situation became so bad that the papers took a decided stand against it.

One of the most shameless efforts to hoodwink the public under the guise of news was the reported suicide of a movie actress in the Central Park lake, in New York. Her clothing was found on the shore, and witnesses appeared who testified to seeing her wandering about and acting strangely in the vicinity. The lake was dragged without success, and all the papers gave the affair front-page space. Then the lady turned up, alive and well, and it was admitted that it had been a publicity stunt. At least one owner of a newspaper promptly and properly issued a standing order that no mention of this actress, or any other star connected with

the man who managed the affair, should ever again appear in its columns.

About a year ago, a similar trick was tried, but the papers and the public laughed it and its participants into oblivion and a burlesque of it indulged in by a night club star received much more publicity.

While all this unpleasant reputation was being achieved by the press agents, there were a few far-seeing souls who realized that newspapers always gave a ready reception to items of *real* news value, and that properly applied, publicity of this sort could do as much good for its subject as regular advertising could do. As a result, there is hardly a large corporation now that does not have, in addition to its advertising department and agency, a staff of skilled publicity workers as well as a publicity counsel or agency. Particularly in industrial, educational and transportation activities, this has attained a much more human contact between maker and taker.

Press agents, or "public relations counsels" as they now like to be known, are paid on a flat fee basis, or on results achieved in space and lineage.

News stories and pictures of items of legitimate interest are released to the newspapers by the publicity men direct, and as the papers know they can depend upon the accuracy and authenticity of the material, they are glad to take it rather than to receive possibly incomplete data—or none at all—through a reporter.

Here is a partial review of the accomplishments of a recent publicity compaign in the interests of the general promotion and goodwill of the hat industry:

Feature story, "Modern Helmets."

News story, "Mayor Walker designs new hat."

News story, "Princeton revives high hat."

Feature picture—Old man blocking the derby.

Will Rogers' article ridiculing hatlessness.

Secured services of Adolphe Menjou on hat styles.

Distributed 15,000 window posters movie strip Menjou picture.

Secured Rube Goldberg cartoon.

Interview with President of the Hat Institute on hat style published in various newspapers.

Publication story on "Silk Hat Shortage."

Associated Press release, "Five hats suggested as a minimum for well-dressed man," in cooperation with Merchant Tailors.

Cooperation radio station WOR ridiculing hatlessness in broadcasting at night of "Fraternity Pow."

The story of hats written by Rex Beach syndicated to newspapers to be subsequently published in book form.

Menjou hatbox photograph published in newspapers throughout the country.

Presentation of hat to Babe Ruth with distribution of photograph.

Distribution of photographs to newspapers of Grover Whalen at Palm Beach described as "Best Hatted Police Commissioner."

Complete investigation of hatlessness at various colleges.

Cooperation of Health Commissioner Wynne of New York in various ways.

Material supplied to *Literary Digest* for publication offsetting article by Parisian doctor.

Newspaper release on current hat styles with Hat Institute as authority.

Contact securing cooperation of various cartoonists.

Newspaper releases King George and General Pershing illnesses—deaths of Marshal Foch and Ambassador Herrick ascribed to exposure on account of not wearing hats.

Series of nine short articles by prominent physical director in one of which hats will be mentioned in connection with sports activities.

Interview with prominent business executives forming basis newspaper releases describing men's dress and ridiculing hatlessness.

Correspondent at Palm Beach—distribution various articles to newspapers and magazines emphasizing types of hats.

Arranged for Kinograms News Reel to take movie of manufacture of high hats for release to theaters throughout the country.

Our editorial on dangers to motorists who go hatless appeared April issue Official Organ of New York Automobile Club.

Secured two articles ridiculing hatlessness by "Bugs" Baer each syndicated to newspapers representing 10,000,000 circulation.

Secured two articles by O. O. McIntyre,

well-known humorist, each syndicated to 380 large newspapers throughout the country.

Interview with Ziegfeld Follies' girls with photographs condemning hatlessness syndicated through International Service a total circulation of 24,000,000.

Newspaper release quoting well-known physical director on danger of going without hats in summer.

Story on importance of hats to appear in New York *Sunday American.*

Humorous story giving experience in going two days without hat distributed through Bell Syndicate, Inc.

Supplied material to Los Angeles Retail Hatters.

Straw Hat Fashion Show in Fox Movietone with effort to get "Bugs" Baer to wisecrack during show.

Interview with Dr. Marvin at Washington Weather Bureau—educational material inducing retailers to delay showing of straw hats.

Arrangement with Adolphe Menjou to speak over radio station WOR in the evening.

This has brought about the happy result that, after all, publicity is advertising just as much

as advertising is publicity. And there is plenty of room for both advertising and publicity agencies, for by the very ethics of their business the agency cannot buy paid advertising space with one hand, and grab free space with the other. Also the publicity agency can often give, from the different angle of its relationship with client and public, an entirely new slant upon which the regular advertising campaign may be modeled.

It all gets back to the unassailable fact that if anything is good—product, personnel, picture, copy, price or publicity—there is room for it in advertising.

But it must be good.

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